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# NORTHWESTERN UNIVERSITY BULLETIN

## THE SCHOOL OF MUSIC
### ANNUAL ANNOUNCEMENT
### 1916-1917

Published Weekly by Northwestern University
Northwestern University Building
Volume XVII. Number 1 Chicago August 18, 1916

# ANNOUNCEMENT

¶ Pursuant to the announcement contained in the Catalog Bulletin one year ago, the course in Public School Music has now been extended from two years to three, under the caption of Course in Public School and Community Music. See page 23.

¶ A Department of Art has been added. See page 44. In addition to cultural studies in art, this department will offer instruction in Public School Drawing.

¶ Facilities for organ practice have been improved by the addition of another Mason & Hamlin two manual and pedal reed organ. A fine modern two manual and pedal pipe organ from the House of Pilcher replaces the organ which has occupied the stage of Music Hall for many years.

# Northwestern University

EVANSTON *and* CHICAGO

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## THE SCHOOL OF MUSIC

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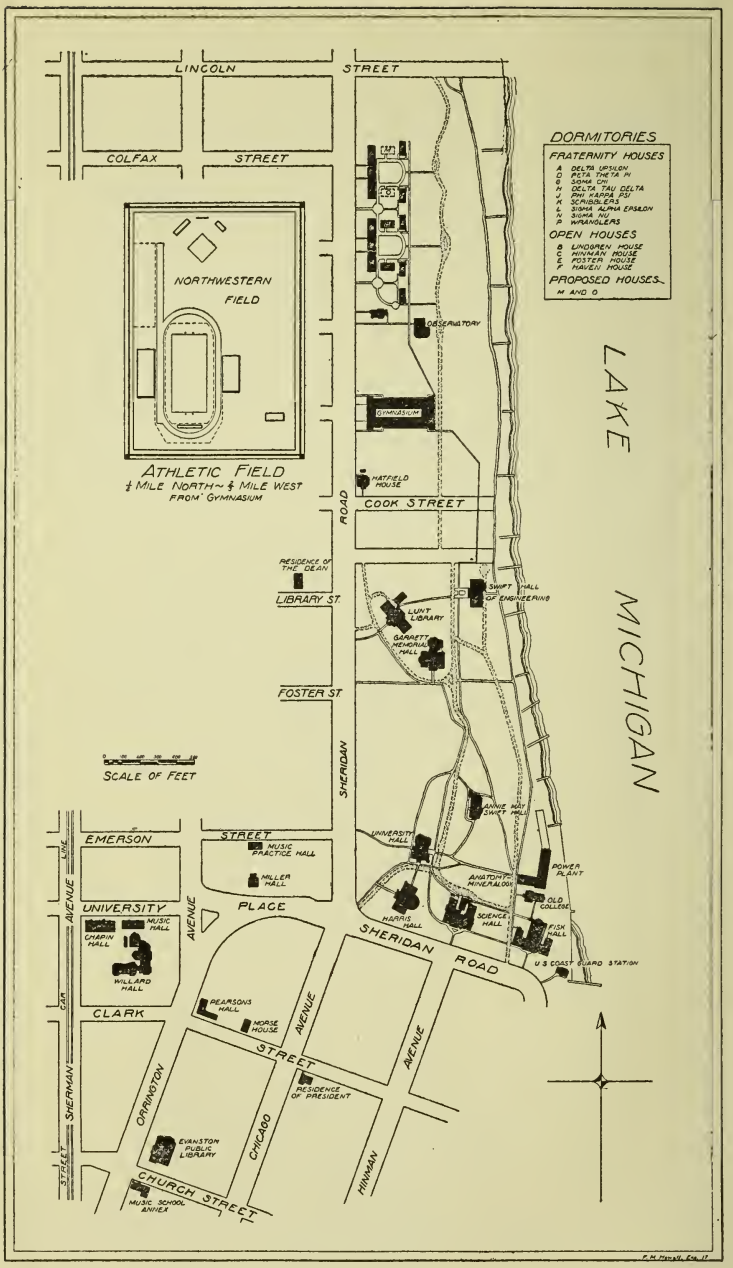
LINCOLN STREET
COLFAX STREET
NORTHWESTERN FIELD
ATHLETIC FIELD
¼ MILE NORTH & ¼ MILE WEST FROM GYMNASIUM
OBSERVATORY
GYMNASIUM
HATFIELD HOUSE
COOK STREET
ROAD
RESIDENCE OF THE DEAN
LIBRARY ST.
FOSTER ST.
SHERIDAN
SCALE OF FEET
LUNT LIBRARY
GARRETT MEMORIAL HALL
SWIFT HALL OF ENGINEERING
ANNIE MAY SWIFT HALL
UNIVERSITY HALL
ANATOMY-MINERALOGY
POWER PLANT
OLD COLLEGE
SCIENCE HALL
HARRIS HALL
FISK HALL
U.S. COAST GUARD STATION
SHERIDAN ROAD
LAKE MICHIGAN
DORMITORIES
FRATERNITY HOUSES
A DELTA UPSILON
D PSI THETA PI
G SOMA CHI
H DELTA TAU DELTA
J PHI KAPPA PSI
K SCRIBBLERS
L SIGMA ALPHA EPSILON
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P WRANGLERS
OPEN HOUSES
B LINDGREN HOUSE
C MINNAN HOUSE
E FOSTER HOUSE
F HAWEN HOUSE
PROPOSED HOUSES
M AND O
EMERSON STREET
MUSIC PRACTICE HALL
MILLER HALL
UNIVERSITY PLACE
AVENUE
CHAPIN HALL
MUSIC HALL
WILLARD HALL
CLARK STREET
SHERMAN AVENUE
C.&A. R.R.
S. STREET
PEARSONS HALL
MORSE HOUSE
ORRINGTON AVENUE
CHICAGO AVENUE
HINMAN AVENUE
RESIDENCE OF PRESIDENT
EVANSTON PUBLIC LIBRARY
CHURCH STREET
MUSIC SCHOOL ANNEX

*THE scholastic year coincides with that of the College of Liberal Arts, but is divided into four quarters of nine weeks each instead of two semesters.*

# Calendar

1916-1917

| | | |
|---|---|---|
| 1916 | | |
| June 26 | Mon. | Special Summer term begins |
| Aug. 5 | Sat. | Special Summer term ends |
| Sept. 18 | Mon. | to Sept. 20, Wednesday, examinations and registration for admission |
| Sept. 21 | Thu. | First Quarter begins |
| Nov. 22 | Wed. | First Quarter ends |
| Nov. 23 | Thu. | Second Quarter begins |
| Nov. 30 | Thu. | Thanksgiving Recess to Sunday, December 3, inclusive |
| Dec. 24 | Sun. | Christmas Recess to Wednesday, January 3, inclusive |
| 1917 | | |
| Feb. 1 | Wed. | to Feb. 6, Tuesday, regular mid-year examinations |
| Feb. 7 | Wed. | Second Quarter ends |
| Feb. 8 | Thu. | Third Quarter begins |
| Apr. 11 | Wed. | Third Quarter ends |
| Apr. 12 | Thu. | Fourth Quarter begins |
| May 28 | Mon. | to June 2, Saturday, Chicago North-Shore Music Festival |
| May 29 | Tue. | to June 7, Thursday, inclusive, final examinations |
| June 7 | Thu. | Commencement Concert of the Senior Class |
| June 13 | Wed. | Fourth Quarter ends |
| June 13 | Wed. | FIFTY-NINTH ANNUAL COMMENCEMENT OF THE UNIVERSITY |
| June 25 | Mon. | to Aug. 4, Saturday, inclusive, Summer School |

# The Faculty

Abram Winegardner Harris, Sc.D., LL.D.
President
Peter Christian Lutkin, Mus.D., A.G.O.
Dean
Irving Hamlin
Secretary

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Peter Christian Lutkin, Mus.D., A.G.O.
Professor of Theory and Composition
Harold Everard Knapp, M.A.
Director of the Violin Department
Professor of Violin and Ensemble Playing
Arne Oldberg, M.A.
Director of the Piano Department
Professor of Piano and Composition
George Alfred Grant-Schaefer
Director of the Vocal Department
Professor of Voice Culture
Osbourne McConathy
Director of the Public School Music Department
Professor of Public School and Community Music
John Doane, B.A., B.Mus.
Director of the Organ Department
Instructor in Organ
Stella Skinner
Director of Art Department; Lecturer on Art; Instructor in Design, Painting and Public School Drawing
William Henry Knapp
Instructor in Voice Culture
Day Williams
Instructor in Violoncello
Margaret Cameron
Instructor in Piano
Louis Norton Dodge, Mus.G.
Instructor in Piano, Theory, and Ensemble Playing
Nina Shumway Knapp
Instructor in Piano
Victor Garwood
Instructor in Piano and History of Music
Bertha Beeman
Instructor in Voice Culture
Hila Verbeck Knapp, B.A., Mus.G.
Instructor in Piano

Charles John Haake, Mus.G.
Instructor in Piano and Normal Piano Methods

Alta Dorothy Miller, B.L.
Instructor in Voice Culture

Gail Martin Haake
Instructor in Piano and Normal Piano Methods

Alfred George Wathall
Instructor in Violin and Theory

Walter Allen Stults, Mus.G.
Instructor in Voice Culture

Lura Mary Bailey
Instructor in Piano and Ensemble Playing

*Odile Goddard Frost, Mus.G.
Instructor in Piano and Organ

Myrtle Hatswell-Bowman, B. Mus.
Instructor in Voice Culture

Carl Milton Beecher, Mus.G., B.Mus.
Instructor in Piano

Alphonse de Salvio, Ph.D.
Instructor in Italian Language and Diction

Wilhelmina Christiana Pfirshing
Instructor in English, German, and French Languages and Diction, and History of Music

Walfried Singer
Instructor in Harp

Julia Sheldon Marshall, Mus.G.
Instructor in Violin

Elizabeth Shotwell Burger, B.A., Mus.G.
Instructor in Piano; Assistant to Dean of Women, for School of Music

†Clare Livingston Hansel, Mus.G.
Assistant Instructor in Voice Culture

Elizabeth Brown, Mus.G.
Assistant Instructor in Piano

Mary Edna Macdonald, Mus.G.
Assistant Instructor in Violin

Erma Mae Hoag, Mus.G.
Assistant Instructor in Voice Culture

Gwendolyn Farmer, B.A., Mus.G.
Assistant Instructor in Public School Music

Mark Ernest Wessel, Mus.G.
Assistant Instructor in Piano

*Deceased July 31, 1916.

†On leave of absence 1916-1917.

# The School of Music

THE rapidly increasing attention given to music and to music study in American universities is a subject of great interest to those concerned in the development of art in this country. Many such institutions are now offering theoretical courses in music and quite a number make provision for the practical study of the art, but very few maintain complete schools of music with independent faculties and degree-conferring powers. In this latter regard Northwestern University has done pioneer work. It has developed in a large and comprehensive way courses of music intended to fit its students for professional careers as performers, composers, theorists, teachers, or critics. Moreover, it provides for the study of music as an element of general culture or as an accomplishment and also maintains a Preparatory Department for beginners of all ages.

Facilities for the study of music have existed in the University since 1873, when the Evanston College of Ladies together with its music department was absorbed by the College of Liberal Arts of the University.

In 1891 the department was reorganized and placed in charge of its present head. So rapid was its growth and such was the character of its development that in 1895 it was made a degree-conferring school, with its Dean and Faculty, bearing the same relation to the University as its other professional schools of Law, Medicine, Dentistry, Pharmacy, Engineering, Commerce, and Oratory.

Northwestern University thus presents the rare opportunity of studying music in a college atmosphere. Its School of Music aims at academic standards and methods and to this end its general plan is modeled after that of the College of Liberal Arts with practically the same rules for attendance, discipline, and examinations. An interchange of work is in effect between the College of Liberal Arts and the School of Music. The registration of a Music student in certain courses permits five hours of work in the College of Liberal Arts without extra fee and at the same time Liberal Arts students have choice of a number of theoretical musical subjects as electives. In its regular courses the School endeavors to supply all the desirable elements of a complete musical education. Such an education has reference not only to the ability to perform in an artistic and interesting manner, but concerns as well the comprehensive appreciation and understanding of music in its esthetic aspects. It becomes increasingly necessary that the musician be other than a mere performer; that he

have an intelligent conception of the material of music, a firm grasp of fundamental artistic principles, and a well defined and discriminating taste. This broad musicianship is as necessary for the cultivated amateur as for the professional musician and all students giving the larger portion of their time to music are strongly urged to take the full work. Students so doing receive the benefit of more favorable conditions, both in tuition fees and instruction.

The various courses include both the theoretical and practical study of the art and require a certain degree of advancement in general education.

The theoretical studies in the full work move in solid year courses, and to pursue them advantageously it is advisable that they be entered upon at the beginning of the year. Every year there are students who develop an unexpected musical capacity, and who later regret, upon more fully understanding the situation, that they did not enter at once in a complete course. One of two things is the result—either they attempt to overtake the theoretical classes, which entails added expense and hard work and is rarely satisfactory at the end, or they await the formation of the new classes the following season, thereby losing the entire year. If in doubt, it is far better to enter a regular course at once and to drop the theoretical studies later, if it be found advisable.

The School of Music presents its comprehensive and systematic courses of instruction under the guidance of experienced specialists who have enjoyed the best advantages offered by this country and Europe. Every opportunity is offered for thorough development in artistic professional performance, be it in piano, voice, organ, violin, violoncello, or harp. The scholarly side of musical attainment represented in the theoretical courses is unusually complete and exhaustive. While open to all seeking musical instruction, the school particularly welcomes the earnest, capable, and diligent student, who desires to comprehend adequately and interpret worthily a noble art.

### IN A SUBURBAN TOWN

The City of Evanston is twelve miles north of the business center of Chicago, and adjoins its northern limits. It is on the shore of Lake Michigan, and is reached by frequent suburban trains on the Milwaukee Division of the Chicago & North-Western Railway.* It is also connected with Chicago by the Northwestern Elevated Railway,

*The railway station nearest the School of Music is that announced simply as "Evanston" or "Davis Street, Evanston," not "Main Street," "Dempster Street," nor "Central Street."

as well as by an electric surface line. The Chicago & Milwaukee Electric Railway now gives transit north from Evanston to Milwaukee. The population is about thirty thousand. As University town and Chicago's most popular suburb, Evanston combines advantages as a musical educational center equaled by no other locality in the West. Beautifully situated on the shores of Lake Michigan, with its park-like streets, its artistic homes, its libraries, art collection, noted public schools and numerous churches, it is an ideal residence for students. These possibilities were grasped fifty years ago by the trustees of Northwestern University in selecting a site. The institution has now an attendance of about five thousand students, including the enrollment in the professional schools.

Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its philanthropies, and its lively interest in the sociological problems of the day. While all reasonable freedom is allowed in social matters, a certain amount of supervision is exercised to protect the interests of student life.

### CORRELATED STUDIES

There is a tendency on the part of many music students to neglect the essential elements of a general education. To them the study of music in itself is so engrossing that the importance of other branches of study is overlooked. In schools where music is taught exclusively this tendency is aggravated, but the School of Music has always advised and encouraged supplementary work, and beginning with the year 1902-3, new courses went into effect, some of which added literary studies to the existing courses in music, while others made room for music when its pursuit was a secondary matter. It is believed that these courses fill a real need and will help to solve the difficulties involved whenever a good general education is desired in addition to the serious study of music. These courses in detail will be found upon pages 14 to 36.

### ACCOMMODATIONS

The larger part of the patronage of a music school is naturally of young women. In attending city schools, where the students are of necessity scattered over large areas, it is impossible to have any oversight of their conduct. They are free to come and go as they please, and to choose their companions, and much time is lost in traveling to and fro on the street cars. In Evanston the young

women are housed in close proximity to their work, and are surrounded by wholesome religious and social influences. All living and social arrangements for non-resident women students come under the general supervision of the University Dean of Women and under the more immediate charge of an assistant, who is a member of the School of Music Faculty. Accommodations are found in official dormitories and in approved boarding-houses and private homes, particulars in regard to which will be found on page 60. Young men students come under the control of the Dean of the School of Music and are housed in official dormitories and private homes.

### BUILDINGS AND EQUIPMENT

The steady growth and development of the School of Music necessitated a special building for its exclusive use. The building is known as Music Hall and was erected in 1897. It is situated on University Place, between Sherman and Orrington Avenues, immediately to the north of Willard Hall, and one block west of the University Campus. It is one-half block east of the surface line, and about one-quarter of a mile northeast of the Davis Street stations of the Northwestern Elevated Railway and the Chicago & North-Western Railway, and a little less from the terminal of the Chicago & Milwaukee Electric Railway.

Music Hall is substantially built of stone and brick, and supplies, besides the offices of the Dean and the Secretary, about thirty teaching and practice rooms. On the upper floor is a recital hall seating three hundred and fifty, which is provided with a Mason and Hamlin grand piano and a Pilcher two-manual pipe organ. Additional rooms are used in other buildings.

The School of Music Annex, lately acquired by the University, is situated two blocks distant from Music Hall, on the opposite corner from the Evanston Public Library. It is a highly artistic building of stucco, granite boulder, and half-timber construction, containing one large class room, several studios and a practice organ. It is devoted to the uses of the Vocal Department, the Public School Music Department, and the Children's Department.

*The Piano Practice House,* located one block from Music Hall, was erected in the summer of 1915, and contains twenty-eight rooms for practice purposes. It is a building quite unique in design and construction—the first of its kind, embodying a combination of certain ideas in sound-proofing, hermetical sealing of doors and windows, and forced ventilation. The building is a distinct success, and materially augments the capacity of the School.

Fisk Hall, containing the University Chapel, is provided with a three-manual organ by Casavant Brothers of St. Hyacinthe, Quebec. This instrument contains thirty-one stops and represents the highest attainments in organ building, both tonally and structurally. In volume, as well as in variety of effects, it surpasses many instruments of much larger nominal capacity.

In addition to the two organs already mentioned, the School has two practice organs; also twenty-eight pianos in grands and uprights for teaching purposes and forty-six upright pianos for practice purposes.

Northwestern University has arranged with the Evanston Hospital, one of the best in the State, for the care of students seriously ill. Two beds are placed at the service of the University and all the resources of a modern hospital are available for a merely nominal fee. The University ascertains as quickly as possible who may be in need of this special service and confers with the Hospital for the student's admission, notifying his relatives at once of the action taken.

## ADVANTAGES OF MUSIC STUDY IN EVANSTON

The advantages of music study in Evanston may be briefly summarized as follows:

1. Private instruction in instrumental and vocal music under a superior corps of professors and instructors, presenting the most approved and progressive methods in music education.

2. Five different choral bodies, numbering from thirty to six hundred singers, besides special classes, give quite unequalled opportunities not only for drill in part-singing, and note-reading, but also the invaluable musical experience of intimate familiarity with a great variety of chorus music from hymn-tunes to the great classic oratorios and the latest choral works of importance.

3. Thorough drill in ensemble playing and sight-reading for piano and organ students by means of four-hand arrangements of the standard classic overtures and symphonies, affording at the same time a close acquaintanceship with these masterpieces. In the higher classes stringed instruments are added.

4. A complete symphony orchestra of eighty-five, and a junior orchestra of thirty-five players offer the rare privilege of obtaining professional orchestra routine, as well as the opportunity of familiar acquaintanceship with great orchestral works.

5. Improved and practical methods in teaching harmony, counterpoint, musical form, and composition. The time devoted to these subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that students live in or near the School, while in large cities they are dispersed over a great area, making frequent recitations an impossibility.

6. Extended courses in musical analysis and musical appreciation covering a great variety of the best instrumental and vocal music.

7. Orchestral and choral concerts, some of which are of the first importance and magnitude. Chamber music concerts and numerous recitals by visiting artists, members of the faculty, and advanced students. The innumerable musical attractions of Chicago are also within easy access.

8. The opportunity of taking certain collegiate or academic studies in connection with the regular music courses without extra expense and the further opportunity of doing work in other Schools of the University.

9. Healthful and helpful surroundings to the physical, mental, and spiritual life.

10. Residence in a prohibition district. The charter of the University prohibits the sale of intoxicating beverages within four miles of the seat of the University. The law is enforced by the city and as a result the community is unusually free from immoral influences.

11. Freedom from the turmoil, distractions and temptations of a commercial city.

In addition to the advantages enumerated above, many special privileges are offered to students in Evanston, resulting from the fact that there are within one square mile a College of Liberal Arts, three Schools of Theology, a School of Oratory, a College of Engineering, an Academy, with their libraries and laboratories; eighteen churches, and a large population of intelligent people. To meet the varied tastes of such a cosmopolitan community many public addresses, concerts and entertainments are given in the school year. Many of these are accessible without charge to all who choose to attend them. In recent years the student body has been addressed by noted Congressmen, jurists, members of the clergy, college presidents, platform orators, sociologists, and men of affairs. It is probable that equal advantages cannot be found elsewhere at so low a cost.

REGISTRATION

The School is open to all seeking musical instruction, and it will be noted that accommodation is made for those who aim to become cultivated amateurs as well as those who desire to prepare themselves for a professional career.

The theoretical studies in the several courses move ordinarily in solid year periods, and to pursue them advantageously it is advisable that students enter at the beginning of the year.

Each student before entering upon his work is required to register in person at the office of the Secretary in Music Hall and to pay his tuition bill immediately.

Music students in regular courses, who contemplate taking literary work in the College of Liberal Arts or in the Evanston Academy, must make their initial registration at the School of Music.

A student whose primary registration is to be in some other school or college of the University, and who desires music in addition—either practical or theoretical—must make a supplementary registration, in person, at the Secretary's office, presenting therefor a written permit signed by a proper officer or adviser from the school of his primary registration.

All non-resident women, whether special students or regular students, are required to reside at boarding places approved by the University authorities. (See page 60.) Consultation upon this subject may be had with the School of Music Assistant to the Dean of Women at Music Hall during the days of registration, or by mail in advance of the student's arrival.

All students, both men and women, must determine their boarding places before presenting themselves for registration.

All students in the School of Music are registered under one of the following four classifications:

1. *Regular course students, who are candidates for a degree or a diploma.* Such students must be at least sixteen years of age and must satisfy the entrance requirements hereinafter noted under the heading, "Entrance requirements for candidate for a degree or a diploma."

High School or other credits possessed by the student should be presented when registering, or preferably by mail in advance.

2. *Regular course students, who are not candidates for a degree or a diploma.* This concerns students who cannot meet the entrance requirements mentioned above but who have sufficient maturity and show enough musical ability and experience to carry the prescribed

work in any regular course. Upon the completion of a full year's work, such students may receive a certificate signed by the Dean of the School, giving grades in all theoretical studies and a statement of ability as a performer. Such certificates, however, are not given for the Freshman year.

3. *Special students.* This makes provision for students who do not wish to pursue theoretical studies but desire to confine their work to the study of singing or some instrument. In case such students are living in their own homes they may pursue such work as they may elect. In case they are non-residents, the School of Music reserves the right to assign sufficient work to keep the students reasonably busy.

4. *Preparatory students.* This concerns students under sixteen years of age.

The above classification does not concern students who were entered in regular courses prior to September, 1915. All such students will be permitted to complete their several courses under the conditions existing at the time they entered them.

### ENTRANCE REQUIREMENTS FOR CANDIDATES FOR A DEGREE OR A DIPLOMA

Candidates who are at least sixteen years of age will be admitted to courses leading to a degree or a diploma under either of the following conditions:

1. Candidates who either by certificate or examination can meet the entrance requirements for the College of Liberal Arts of the University.

2. Candidates who present twelve or more high school credits may offer theoretical or applied music to the extent of three additional credits, such credits to be determined by the School of Music. While three music credits may be accepted, no more than two credits will be allowed for one subject.

Not more than two conditions will be allowed in academic studies and none in music. All deficiencies must be made up before the end of the second year. Ample opportunity is offered to make up such deficiencies in the Academy of the University without additional expense.

Students applying for admission with credits from other than accredited high schools must have their qualifications for entrance passed upon by the School of Music.

The musical pre-requisites for entrance will be found stated under the various courses offered.

### ROUTINE OF REGISTRATION

Registration days are Monday, Tuesday and Wednesday, September 18, 19 and 20. A directory of all officers and members of the faculty will be found upon the bulletin board.

All students are directed to pursue the various steps of their registration in the following order, so as to save confusion, fatigue and loss of time:

1. Arrange for your boarding place if it has not already been done. Women students consult the School of Music Assistant to the Dean of Women.

2. If undecided as to course of study or as to your major study, consult the Dean of the School.

3. When your major study has been decided upon, consult the head of that department, who will advise with you as to an instructor from whom you will take your private lessons. Such instructor becomes your "adviser." (See page 14 below.)

4. Consult your adviser, and in his presence fill out the preliminary registration card. He will furnish you a printed schedule with your own classes properly checked off and your hours with him in private lessons indicated.

5. Study your schedule, make a list of the practice periods you can use (hours or half-hours as desired), and present same with your registration card and your schedule to the Secretary.

In the Secretary's office you will be assigned practice hours and will be handed your tuition bill.

6. Go to the Business Office of the University, 518 Davis Street, and pay your tuition bill.

7. If you are to take a subject in the College of Liberal Arts obtain from the Secretary a "Dual Registration" blank and present it at the office of the Registrar, University Hall, on any day of registration—September 25, 26 or 27—one week later than the registration days in the School of Music.

Likewise for classes in Physical Culture or in Swimming, a special blank obtained from the Secretary is to be presented to the Director of the Gymnasium on September 25, 26 or 27.

### FACULTY ADVISERS

On entering Course 1 (Applied Music) the member of the Faculty with whom the student takes his major work becomes adviser for such student. The adviser decides in what year the

incoming student shall be classified as a performer and also determines what year of theoretical work he shall enter. Normally both the practical and the theoretical classification will be in the same year, but it is quite possible for an advanced performer to be conditioned by a lack of theoretical work, or for a student to pass all his theoretical examinations and to be backward in the requirements for graduation as a performer. Periodical examinations will be held for all voice and instrumental students and the results will determine their standing in applied music. The student will be guided by his adviser as to the disposition of his time, including the number of hours to be spent in practice.

The Dean of the School will act as adviser to students specializing in theory, while the Director of the Public School Music Department will act in the same capacity for students of Public School Music.

No change of registration will be permitted during the school year without the consent both of the student's adviser and of the Dean of the School. This refers both to studies and to number of practice hours.

Students not living at their own homes will be required to do their practicing in the School of Music buildings unless specially permitted by the Dean to practice elsewhere.

## Courses

The following courses are offered:

I. Course in Applied Music, leading to the Degree of Graduate in Music.
II. Course in Theory and History of Music, leading to the Degree of Bachelor of Music.
III. Post Graduate Course.
IV. Literary Musical Course.
V. Course in Public School and Community Music.
VI. Course in Principles, History and Practice of Art, and Public School Drawing.

### *I. Course in Applied Music*

By "Applied Music" is meant the practical study of piano, organ, violin, violoncello or voice, in private, individual lessons. It includes also certain theoretical subjects scheduled below, which are given in classes. The course is designed to equip candidates for professional work, and can be completed in four years by students of decided ability who come well prepared.

The Degree of Graduate in Music will be conferred on such students as have met the entrance requirements for candidates for a degree or a diploma, and who have satisfactorily completed the course. The course is open to other students who show ability to carry the prescribed work and such students may receive certificates giving grades in theoretical studies and a statement as to performing ability for any complete year's work beyond the Freshman year. To enter this course it is essential that the student shall have had at least one year's systematic and thorough instruction in singing, or two to three years' similar instruction on some instrument.

Two private lessons a week are required of all students in this course, except organ students. Organ students usually pursue the study of piano and organ simultaneously, as a sound piano technique is an absolute essential to good organ playing. If they are sufficiently advanced technically, and read well at sight, the piano requirements may be waived and but one lesson a week taken upon the organ. It will be observed, therefore, that the regular fees for organ lessons are based upon one lesson a week.

College or Academy studies, to the extent of five hours work per week, are optional in this course, at no extra cost to the student.

### ADVANCED STANDING

Candidates for advanced standing in theoretical or applied music, in addition to presenting credentials from schools formerly attended, should be prepared to pass tests which will demonstrate their fitness to attend the classes desired.

Students frequently come to the school sufficiently advanced as players or singers to enter the second or third year of the regular course, but are prohibited therefrom owing to their lack of preparation in theoretical studies. If such students enter the first year of the theoretical course, their progress as players or singers is not retarded; but it would be to their advantage to make special preparation in theoretical studies in the hope of qualifying for more advanced standing. The schedule of theoretical classes beginning upon page 27 is sufficient guidance as to the subjects in which they would be examined. The first and second years of History of Music may be taken simultaneously by students who are otherwise qualified for second year work. In applied music, candidates for the second year's work must show satisfactory proficiency in the following items:

*For Piano or Organ Students:*

To play all major and minor scales readily, and with reasonable facility.

To be able to identify all keys either from the printed page or from the keyboard.

To sing at sight music of moderate difficulty.

To play at sight hymns and pieces of the difficulty of a sonatina.

To perform in a satisfactory manner, both technically and interpretatively, the Little Preludes or Two-voiced Inventions of Bach, a Sonata by Haydn, Mozart or Beethoven, a Nocturne by Chopin or Field.

*For Violin Students:*

To have a ready theoretical knowledge of all major and minor keys and scales.

To play accurately the exercises in the second book of Ries's Violin School, up to and including No. 97.

To play two and three octave scales as they appear in the scale studies of Hans Sitt or Schradieck.

To play the studies of Kreutzer (omitting Nos. 1 and 12 and the last ten études in double stops).

To play Viotti's 23rd or 28th concerto.

To read at sight the easier violin duos of Mazas and Viotti.

*For Vocal Students:*

To have a theoretical knowledge on all major and minor keys and scales.

To sing vocalises involving scales and arpeggios with good intonation and pure tone.

To sing at sight melodies of moderate difficulty.

To sing a song in a satisfactory manner, as regards intonation, tone, time and interpretation.

To enter the third year work, the performing and sight-reading requirements will be correspondingly advanced, and the student must be able to pass an examination upon Chadwick's Harmony or its equivalent, and Henderson's "How Music Developed" or its equivalent, and Goodrich's "Analysis" or its equivalent.

All students in this course are required to pursue their work according to the following schedule:

SCHEDULE OF STUDIES, COURSE I

First Year

A. Solfeggio.
B1. Ear-training and Dictation and Rudiments of Music.
C1. History of Music.
D1. Harmony.
E1. Key-board Harmony.
Applied Music, two half-hour lessons per week.
Solo Classes and Concerts.
College or Academy Study, and Physical Culture, optional.

Second Year

B2. Ear-training and Dictation.
C2. History of Music.
D2. Harmony.
E2. Key-board Harmony.
F1. Form and Analysis.
K1. Normal Piano Methods, optional.
Applied Music, two half-hours per week.
Solo Classes and Concerts.
College or Academy Study, and Physical Culture, optional.

Third Year

B3. Ear-training and Dictation.
C3. History of Music.
D3. Harmony.
F2. Form and Analysis.
G1. Counterpoint.
K1. Normal Piano Methods, optional.
K2. Normal Piano Methods, optional.
Applied Music, two half-hours per week.
Solo Classes and Concerts.
College or Academy Study, and Physical Culture, optional.

Fourth Year

B4. Ear-training and Dictation.
C4. Criticism and Esthetics.
F3. Form and Analysis.
G2. Counterpoint.

H1. Instrumental Composition.
H4. Vocal Composition.
K1. Normal Piano Methods, optional.
K2. Normal Piano Methods, optional.
Applied Music, two half-hour lessons per week.
Solo Classes and Concerts.
College or Academy Study, and Physical Culture, optional.

For hours of classes and details of studies in Classes A to K2, see pages 27 to 33.

For hours of Physical Culture, see page 54.

Additional requirements for Graduation in Course I:

*Concerning Students Majoring in Piano or Organ*

Such students are required to take instrumental Ensemble throughout the four years of the Course (see schedule of theoretical classes under "N"). Examinations for classification and promotion will be held at the end of the first year and at the end of each semester of the second and third years.

The candidate for the degree of Graduate in Music must, upon the satisfactory completion of the theoretical studies satisfactorily perform programs conforming in general to the following outline:

*Piano Students*—A concerto or chamber-music of advanced difficulty; one of the later Beethoven sonatas; one of the more important works of Bach; two Chopin études; selections from the more important works of Schumann and Brahms.

*Organ Students*—One of the great preludes and fugues of Bach; a sonata of Guilmant or Rheinberger; selections from the works of Thiele, Widor, Merkel, or Franck.

*Normal Piano Methods*—Valuable classes covering two years in Normal Piano Methods are offered. The first year presents the results of long experience in perfecting a thoroughly systematized method of teaching young children. The Preparatory Department of the School offers practical demonstration classes. The second year is divided between psychology as related to teaching, and a survey of teaching material for intermediate and advanced grades. For particulars see schedule of theoretical studies under "J" for which extra fees are charged, and "K". While these classes are not obligatory to piano students in Course I, special recommendations as teachers of piano will be given by the School of Music to students successfully completing these subjects.

*Concerning Students Majoring in Voice*

In addition to passing the Solfeggio and Vocal Ensemble (see Schedule of Theoretical Classes under A and M) examination, such students are required to take two semesters each of German and French, or German and Italian Language and Diction, and two quarters of English Poetry and Poetic Form (see Schedule of Theoretical Classes under "L"), for which extra fees are charged. One of the foreign languages and English Poetry and Poetic Form must be taken during the freshman year in order to prepare the student for the required work. In addition to these language requirements, the candidate for graduation must show ability to play piano accompaniments of moderate difficulty.

Examinations for classification and promotion will be held at the end of each semester of the second and third years of the course.

The candidate for the degree of Graduate in Music must, upon the satisfactory completion of the theoretical studies, satisfactorily perform programs conforming in general to the following outline:

*Vocal Students*—An operatic aria; an aria from Handel's Messiah or Haydn's Creation; an aria from a modern oratorio; a group of songs from Brahms, Jensen, Schumann, Schubert, or Franz.

*Concerning Students Majoring in Stringed Instruments*

Such students are required to play in either the School of Music Symphony Orchestra, or the Junior Orchestra, as the Director of the Violin Department may determine. See "O" under head of Schedule of Theoretical Classes. Regular attendance at all the rehearsals is obligatory, and registration may be cancelled for neglect in this regard. Examinations for classification and promotion will be held at the end of the first year, and at the end of each semester of the second and third years.

The candidate for the degree of Graduate in Music, if he is majoring in Violin, must, upon satisfactory completion of the theoretical studies, satisfactorily perform programs conforming in general to the following outline:

*Violin Students*—A Bach sonata; a concerto of advanced difficulty; a modern sonata for piano and violin; selections from the more important works of Vieuxtemps and Wieniawski.

*Violoncello Students*—A Bach sonata; a representative concerto; a representative sonata for 'cello and piano; selections from the concert numbers of Servais, Golterman and Popper.

Fee, Course I: First and second year students, Theory, $22.50 a quarter; third and fourth year students, Theory, $25.00; plus the fee for one study in the table for Major Study Fees, pages 47 and 48. Additional studies if desired are taken from the table of Special Student Fees, pages 48 and 49. Students desiring Class I1, I2, I3 or J are charged $10.00 additional. Classes K1 or K2, $5.00 additional. Classes L1, L2, L3 or L4 are $7.50 additional. See estimate of expenses, page 62.

*II. Course in Theory and History of Music*

This course is intended for composers and theorists. It requires four years' work, and leads to the degree of Bachelor of Music. The candidate for admission should be fairly experienced at the piano, and be able to play all exercises and compositions which are taken up in class work, including score reading.

In addition to pursuing satisfactorily the studies outlined in the schedule below, the candidate before graduation must receive one-fourth of the total number of credits in the College of Liberal Arts necessary for the degree of Bachelor of Arts, one subject of which must be General Physics.

Before completing his studies, he is required to score for full orchestra a composition assigned to him by the faculty, such as a movement from a piano sonata by Beethoven, or he may compose and score an original work of considerable length. This must be satisfactory in both its technical and artistic aspects, and must demonstrate a decided command of orchestral resources and effects.

The successful pursuit of this course necessitates therefore marked talent and the instinct for orchestral combinations, and constant attendance upon choral and orchestral concerts, and the diligent study of the full score of standard works.

Upon the completion of three years of this course a certificate is issued by the University.

SCHEDULE OF STUDIES, COURSE II

First Year

B3. Ear-training and Dictation.
C3. History of Music.
D3. Harmony.
F2. Form and Analysis.
G1. Counterpoint.
College Study.
Ensemble and Physical Culture, optional.

Second Year

B4. Ear-training and Dictation.
C4. Criticism and Esthetics.
F3. Form and Analysis.
G2. Counterpoint.
H1. Instrumental Composition.
H4. Vocal Composition.
College Study.
Ensemble and Physical Culture, optional.

Third Year

G3. Counterpoint.
H2. Instrumental Composition.
H5. Vocal Composition.
College Study.
Ensemble and Physical Culture, optional.

Fourth Year

H3. Instrumental Composition.
H6. Vocal Composition.
College Study.
Ensemble and Physical Culture, optional.

For hours of recitation and details of studies in Classes B to H, see pages 28 to 32.

For hours of Physical Culture, see page 54.

Fee for Course II, $25.00 a quarter.

*III. Post-Graduate Course*

Graduates in Course I are given a broad basis of general musicianship as well as a thorough grounding for professional work either as performers, theorists or teachers.

If the goal of the student be public performance, the school supplies every facility for attaining this end, including the invaluable privilege of rehearsing and performing with full orchestra. With the elimination of theoretical studies ample time is available for the close application necessary for the highest artistic results.

In composition, the graduate from Course II will be carried into the larger forms such as chamber-music, overtures, symphonies, cantatas, oratorios and operas.

*IV. Literary Musical Course*

This course is intended for students of high school age, and includes the most essential subjects necessary for general culture, and

permits the study of music for two hours daily. It consists of the four-year course in Evanston Academy, in which the study of Music is substituted for one-fourth of the required work, except English. The studies include, Latin, algebra, English, history, Greek, biology, plane geometry, physics, German and French. Music is to be continuously and satisfactorily pursued during the entire course, with two lessons a week, and at least two hours a day devoted to its study. The student is under the jurisdiction of the Academy, and receives its diploma upon passing the necessary examinations. For particulars other than musical, see Book of Courses of Evanston Academy.

Fee, Course IV: Students in this course pay the full Academy tuition fee of $110.00 a year. They will pay for their music tuition according to the Special Student Fees on pages 48 and 49 of this catalog, minus a rebate of $30.00 a year.

*V. Course in Public School and Community Music*

This course, formerly of two years' duration, has been increased to three years. It is designed to fit the candidate not only for a position as Supervisor of Music in grade and high schools, but also to take a leading part in community musical activities.

A diploma will be granted to such students as have met the entrance requirements for candidates for a degree or a diploma (see page 13) and who have satisfactorily completed the course.

A certificate will be granted to such students as have met the entrance requirements as above and who have satisfactorily completed the work of the first and second years of the course. This practically coincides with the work previously given in the two years' course, and thoroughly equips the student for music in the grades and for choral conducting in the high schools.

The course is open also to students who cannot meet the entrance requirements before mentioned, but who show ability to carry the prescribed work. Such students may receive a formal statement giving grades in the several subjects studied upon satisfactorily completing the work of two years of the course. Upon satisfactorily completing the full course of three years, such student may receive a suitable certificate.

Credits in subjects other than Methods, from other institutions in good standing, will be duly recognized; but all who register for this course will be required to take Methods (I1, I2, I3 and J) in this school before they can be eligible for a diploma. However, in the case of a student who has had practical experience in school music and has advanced credit in theoretical subjects, or one who has taken

an acceptable course in some other institution and has advanced credit in theoretical subjects, it is practicable to undertake the first and second year Methods (I1, I2 and J) in one year. This involves added expense and a strenuous year, and should be undertaken only under exceptional circumstances and with the consent of the director of the department.

The demand for competent teachers and supervisors of public school music is constantly growing. Recognition of the importance of a thorough musical foundation being laid in the grades has resulted in a call for higher ability in the music teachers in the grade schools. Music in the high schools is rapidly taking a place of equal importance with the other branches of high school work, and teachers who are competent to conduct high school choruses and orchestras, as well as to give instruction in harmony and musical appreciation, are being sought. Furthermore, the teachers of public school music are exerting an ever-widening influence upon the music life of the entire community. In many places the music teacher is now recognized as the leader of civic music rather than merely the teacher of music for the school children. The growing importance of music in school and community life, and the increasing demands made upon the teachers in this field of work, make necessary a thorough preparation on the part of those who would develop the highest capacity for service. Success requires not only finished musicianship, but a well rounded general education. The University surroundings, with the well-equipped professional School of Music with its splendid opportunities for choral and orchestral experience and the broad and elevating influence of contact with the College of Liberal Arts, tend directly toward this desired result. The lengthening of the course to three years not only affords better opportunity for the necessary thoroughness of preparation, but also tends to exclude those whose attitude toward the work is superficial and to attract only those who desire to devote themselves to serious study.

The ability to teach one or two other branches besides music will frequently improve the candidate's chances of obtaining a position, and of securing higher remuneration. The arrangement with the College of Liberal Arts whereby students are permitted to take five hours of college work without additional expense, gives special opportunity for preparation in additional subjects.

The demand for students who can combine the teaching of Drawing with Music is so great, that arrangements have been made for courses in Public School Drawing in charge of the Director of the Art Department, details of which are given on pages 26 and 27.

Before graduation, students must show a certain proficiency in singing and in playing the piano. A minimum standard of attainment must be met in both these branches, while in one of them the student must give evidence of reasonable ability as a performer. The minimum requirement in singing involves a knowledge of the correct principles of breathing and tone production, the ability to properly analyze the vowel and consonant elements in song texts, an acquaintance with the characters and terms of interpretation, and the ability to demonstrate these topics with the voice. The student applying for higher standing in singing must, in addition to the above requirements, demonstrate ability to sing songs in the advanced grades of the public school music course with pleasing tone quality and artistic interpretation. The minimum standard in piano playing involves the ability to play scales and arpeggios in all major and minor keys with reasonable fluency, to play accompaniments to songs in the primary grades, and to read simple music accurately. For advanced standing the student must be able to perform with acceptable taste and finish classic music literature of moderate difficulty. Credit will be given according to the standards of Course I.

Examinations in voice and piano for students in Public School Methods will be held at the end of each school year. Students wishing exemption from pursuing these subjects will have the privilege of special examination upon entering the school. The fee for this special examination is $2.00.

SCHEDULE OF STUDIES, COURSE V

First Year

A. Solfeggio.
B1. Ear-training and Dictation and Rudiments of Music.
C1. History of Music.
D1. Harmony.
E1. Key-board Harmony.
I1. Public School Methods.
Private Lessons in Voice or Piano.
Assigned chorus work.
Solo Classes and Concerts.
College or Academy Study and Physical Culture, optional.

Second Year

B2. Ear-training and Dictation.
C2. History of Music.
D2. Harmony.

E2. Key-board Harmony.
F1. Form and Analysis.
I2. Public School Methods.
J. Psychology of Pedagogy.
M. Vocal Ensemble.
Private Lessons in Voice or Piano.
Assigned chorus work.
Solo Classes and Concerts.
College or Academy Study and Physical Culture, optional.

Third Year

B3. Ear-training and Dictation.
C3. History of Music.
C4. Criticism and Esthetics, optional.
D3. Harmony.
F2. Form and Analysis.
G1. Counterpoint, optional.
I3. High School and Community Music.
Private Lessons in Voice or Piano.
Assigned Chorus Work.
Assigned Conducting and Practice-Teaching.
Solo Classes and Concerts.
College or Academy Study, and Physical Culture, optional.

For hours of recitations and details of studies in Classes A to M, see pages 27 to 34.

For hours of Physical Culture, see page 54.

Fee, Course V: The fee is $32.50 per quarter plus the fees for private lessons in voice or piano. To students regularly registered in Courses I or II, the fee is $10.00. The fee covers the subjects in any one year of the course, and additional fees will be charged if subjects scheduled in other years be taken in addition. Private lessons twice a week in one subject (vocal or instrumental) may be taken from the Major Study Fees, pages 47 and 48. An additional study, or one lesson a week in the single study, if such be desired, will be taken from Special Student Fees, pages 48 and 49. See estimate of expenses on page 63.

*VI. Course in Principles, History and Practice of Art and Public School Drawing*

To meet the demand for teachers qualified to teach both music and drawing in the public schools, two courses in Public School Drawing have been established. The first comprises R1,

which is a lecture course covering the fundamental principles of art and the development of the taste; R2, a studio course in Design and Color, and R6, relating especially to the teaching of drawing in elementary schools, and to practice in drawing.

The second course relates especially to the work in High Schools; it comprises R3, which includes the study of the home in its historical and practical aspects; R4, advanced practice in Design and Applied Art, and R7, practice and methods of charcoal composition and water-color.

Six hours of instruction per week are offered in each course, and the student receives a certificate indicating the amount of work covered.

### SCHEDULE OF STUDIES, COURSE VI

#### First Year

R1. Fundamental Principles of Art.
R2. Laboratory Practice in Design and Color.
R6. Public School Drawing and Methods, for elementary schools.

#### Second Year

R3. Historic Styles in Architecture, Furniture and Decoration.
R4. Advanced and Applied Design.
R5. History of Painting and Sculpture.
R7. Public School Drawing and Methods for High Schools.

For hours of recitations and details of studies in Classes R1 to R7, see pages 35 and 36.

Students taking Public School Drawing will be required to take the full schedule of studies in any one year with the exception of the second year, when either R3 or R5 may be omitted. If both be taken, an extra fee is charged.

Those wishing to omit others must qualify for advanced standing by taking an examination before entering the course. An appropriate reduction in the fee will be made for subjects thus omitted.

Fee, Course VI: The fee is $10.00 a quarter, plus the Laboratory Fee of $1.00 a quarter in each of Classes R2 and R4.

### SCHEDULE OF THEORETICAL CLASSES

The hours of recitation and details of the required studies referred to in the foregoing description of Courses will be found below.

Students in the College of Liberal Arts are permitted to take subjects in the School of Music, to the extent of five hours in any one semester, and not to exceed twenty semester hours in the aggregate, from the following list: A, C1, C2, C3, D1, D2, D3, F1, F2, F3, G1, G2, G3, H1, H2, H3, H4, H5, H6, I1, I2—all bearing credit towards the degree of Bachelor of Arts excepting A and D1.

A. *Solfeggio*—Required of all students whether vocal or instrumental. Drill in scale and interval singing, time subdivisions and part-singing. Class divided into three graduated sections based upon the varying abilities of the students, and students passed from one grade to another upon sufficient tests. No grades given until subject is completed. At the discretion of instructor, the student may be required to review the work in whole or in part.

A1. Beginners, Mon., Th., 4 to 5.

A2. Intermediate, Mon., Th., 12 to 12:30.

A3. Advanced, Tu., Fri., 3 to 4.

Text-books, "Melodia" and "Harmonia," by Cole and Lewis. Miss Farmer.

B1. *Ear-training and Dictation*—Melodic and rhythmic dictation within the key. Triads in all forms. Identification of same in key-relation to the major and minor modes. The same, with dominant sept-chords. Dominant sept-chord and chords of the ninth with regular resolutions. The same with irregular resolutions. Tones foreign to the harmony. Rudiments of Music, text-book, "Music Notation and Terminology," by Karl W. Gehrkens. First Section, Mon., Th., 9 to 9:30. Second Section, Mon., Th., 9:30 to 10. Miss Farmer.

B2. *Ear-training and Dictation*—Melodic dictation in two parts within the confines of the key. Identification of the various sept-chords. Chromatic tones. Modulations to near-related keys. Resolutions and progressions of the diminished and secondary sept-chords in both major and minor modes. Melodic dictation in simple three-part harmony. Inversions of the diminished and secondary sept-chords, with resolutions strict and free. Dictation in three melodic parts, with chromatic passing-tones, transitions and modulations. Chordal modulations to more remote keys. Tone color. First Section, Mon., Th., 10 to 10:30. Second Section, Tu., Fri., 10 to 10:30. Miss Farmer.

B3. *Ear-training and Dictation*—Four-part melodic dictation, strict and free, with transitions and modulations to close and remote

keys. Augmented sixth-chords and resolutions. Passing-tones, passing-keys, alternating tones, appogiaturas, suspensions, anticipations. Mental modulation and transposition. Mon., Th., 11:30 to 12. Professor McConathy.

B4. *Ear-training and Dictation*—Harmonization of melodies at the key-board, including transposition to all keys. Key-board modulation by all possible means, by triads and augmented sixth-chords, and by common tones from each key to every other key. Simple improvisations. First Section, Wed., 8 to 9. Second Section, Wed., 8:30 to 9. Professor McConathy.

C1. *History of Music*—A general survey of musical history. Gregorian chant. Early canons and folk-songs. Drill in pronunciation of names. Illustrations of later periods by Instructor and members of the class. Test at close of first and third quarters. Written examinations at close of each semester. Text-book, "Outlines of Musical History," by Clarence G. Hamilton. First Section, Mon., 8 to 9; Second Section, Tu., 8 to 9; Third Section, Th., 8 to 9; Fourth Section, Fri., 8 to 9. Mrs. Pfirshing.

C2. *History of Music*—Primitive music. Greek and Roman sources of Christian melody. Origin and evolution of polyphony. Medieval mass. Lutheran hymnody. German cantata and passion music. Bach. English church music. Congregational song. Folk-song. Musical element in medieval drama. Operatic initiatives. Dramatic music of the eighteenth century. Development of orchestra and of instrumental forms. Mozart, Haydn, Beethoven. Operatic reform, Gluck. Art song. Schubert and the romantic movement. Schumann, Berlioz, Liszt, Chopin, Wagner. Absolute and program music.

Text-book, "History of Music," by Waldo S. Pratt. First Section, Mon., 2; Second Section, Th., 2; Third Section, Th., 3; Fourth Section, Mon., 3. Mrs. Pfirshing.

C3. *History of Music*—The development of music in correlation to the other arts.

First Semester—Greek and Roman drama in relation to monody. Early Christian art and plain song. Gothic art and polyphony. Renaissance art and literature in relation to dramatic music. Social and artistic parallels to the music of the eighteenth century.

Second Semester—The perfected instrumental forms. The romantic movement in literature and art. Medieval tales and Teutonic myth and legend in opera. Nineteenth century literary and artistic

influences. Weber to Schumann. Orchestra in program music. Berlioz and Liszt. Absolute music. Brahms. Later nineteenth century composers.

Text-book, "Evolution of the Art of Music," by C. Hubert H. Parry. Students will also prepare topics from reference library. Mon., 10:30. Mr. Garwood.

C4. *Criticism and Esthetics*—Music and life. The fusion of the ideal of the student into the practice of the musician.

First Semester—The indebtedness of genius. Study of the elaboration of form by comparison of examples from different epochs. Piano, vocal and "record" illustrations.* Esthetics and criticism. Exercises in writing criticisms of concerts actually attended; and in the preparation of sample programs for choral festivals, orchestral and chamber concerts, piano, organ, violin and song recitals. Preparation of program descriptive notes.

Second Semester—Music as a social force in the community. Municipal music. Settlement work. Music in school, church and home. The musician as teacher. Reviews and discussion of important articles in current journals and magazines. Plans for formation of musical organizations.

Students graded on papers prepared. Research work. No text-book. Th., 10:30. Mr. Garwood.

D1. *Harmony*—First Semester—Scales, intervals, formation of triads and septchords, inversions and cadences. Sequences in the key; resolution of dissonant intervals; the dominant and diminished septchords sequenced around the key circle. Presented mostly in terms of the key board. Second Semester—Staff work based mostly on figured bass. Primary and secondary triads, the dominant and leading tone septchords. The inversions, with modulations to the five closely related keys. First Section, Mon., Th., 2; Second Section, Tu., Fri., 2. Third Section, Mon., Th., 8. Mr. Dodge.

D2. *Harmony*—Harmony as applied to elementary composition. Four-part writing after the manner of hymn-tunes. Melody structure, non-harmonic tones and development of motifs. Accompaniment figures. Songs with accompaniment, and piano pieces in the small forms. The first, second, and third sections are for students who contemplate remaining in the third or fourth years of the Course in Applied Music. The fourth and fifth sections are for students in

*The Evanston Public Library, with its large collection of records, has kindly offered a class-room for the use of this class when desired.

the Course in Public School Music Methods who plan to remain no longer than the end of that course. First Section, Tu., Fri., 9. Second Section, Tu., Fri., 3. Third Section, Mon., Th., 3. Fourth Section, Tu., Fri., 8. Fifth Section, Tu., Fri., 9. Mr. Dodge and Professor McConathy.

D3. *Harmony*—Advanced work, based upon Foote and Spalding's "Modern Harmony." Thorough schooling in harmonization and modulation. First Section, Wed., Th., 10:30. Second Section, Wed., Th., 10:30. Professor Lutkin and Mr. Dodge.

E1. *Key-board Harmony*—Chord progressions, cadence formulas and key-circle sequences, making use of the scale triads, dominant seventh and diminished seventh chords. Second semester. Hours to be arranged. Mr. Dodge.

E2. *Key-board Harmony*—Modulating key-circle sequences. Extended cadence formulas with chromatic changes. Regular and irregular resolution of dissonances. First semester. Hours to be arranged. Mr. Dodge.

F1. *Form and Analysis*—Chord reading combined with analytical study of hymn-tunes (Methodist Hymnal). Preludes, inventions and dance forms of Bach. Small instrumental forms with examples from Schubert, Mendelssohn, Grieg. Forms with trio. Theme with variations. The sonata, with illustrations from Haydn, Mozart and Beethoven. First Section, Mon., 9. Second Section, Th., 9. Professor Lutkin.

F2. *Form and Analysis*—Salon music. Further study of Bach, Haydn, Mozart, Beethoven. The art song. Cantatas and oratorios. Wed., 11:30. Professor Lutkin.

F3. *Form and Analysis*—A chronological survey of the development of vocal and instrumental music, with musical illustrations from the earliest available sources. Greek modes, plain-song, early contrapuntal school. English and Flemish madrigals. Bach, Palestrina and the more modern masters. Study of symphonies and oratorios from full score. Fri., 11:30. Professor Lutkin.

G1. *Counterpoint*—Counterpoint in the various species in two, three, and four parts. First Section, Tu., Fri., 10:30. Second Section, Tu., Fri., 10:30. Professor Lutkin and Mr. Dodge.

G2. *Counterpoint*—Double counterpoint, imitation, sequences, canons. The invention and the fugue in two parts. Tu., 11:30. Professor Lutkin.

G3. *Counterpoint*—Counterpoint in five and more parts. Canon by augmentation, diminution, inversion. Fugues in three and more parts. Double fugues. Wed., 9. Professor Lutkin.

H1. *Instrumental Composition*—Exercises in polyphony from the harmonic standpoint. Primary forms for piano demonstrated on the blackboard, including applied harmony. Scoring for small orchestra. Second semester. First Section, Mon., Wed., 3. Second Section, Tu., Th., 3. Professor Oldberg.

H2. *Instrumental Composition*—Continuation of primary forms. More extended movements for piano or strings, with more modern harmony. Scoring for orchestra continued. Mon., Th., 4. Professor Oldberg.

H3. *Instrumental Composition*—The sonata form in piano and chamber music. Scoring for full orchestra (advanced). Wed., 4 to 6. Professor Oldberg.

H4. *Vocal Composition*—Exercises in the application of both poetry and prose to musical forms. Hymn-tunes, primary and developed song forms. Duets, trios, quartettes and part-songs, for various combinations of voices. The anthem and the unaccompanied motette. Mon., Th., 11:30. Professor Lutkin.

H5. *Vocal Composition*—The canticles and the communion service of the Protestant Episcopal Church. Short cantatas with piano accompaniment. Hours to be arranged. Professor Lutkin.

H6. *Vocal Composition*—Fugal and double choruses. The oratorio and the mass with orchestral accompaniment. Hours to be arranged. Professor Lutkin.

I1. *Public School Methods*—Purpose of Public School Music. Problems and methods in the primary grades; the intermediate grades; the grammar grades. Rote songs and how to teach them. The child voice. Monotones. From the song to notation. How to conduct the music-period. Sight reading. Tone thinking. Rhythm. Beating time. Individual singing. Song interpretation. Part singing. The changing voice. How to interest the larger boys. Musical appreciation in the grades. Supervision. Relation of supervisor to superintendent and grade teachers. Teachers' meetings. Graduation exercises. The place of the supervisor in the community. Mon., Th., 3. Professor McConathy.

I2. *High School Methods*—Organizing and conducting the high school chorus. Public performances. Music suitable for all occasions. High school orchestras and glee clubs. Harmony and musical appreciation courses in the high school. The relations of high school and college. High school credit for outside study of music under private teachers. Mon., Th., 8. Second semester. Professor McConathy.

I3. *High School and Community Music*—The high school orchestra. The community orchestra. Practical orchestration. Orchestral conducting. Choral conducting. Study of the lists of choral selections for all occasions. Pageants; how to organize and direct them. Operettas, for children and for adults. Advanced work in the high school.

The course is essentially practical, students being required to arrange music for orchestra, and to conduct choral and orchestral music. Tu., Fri., 11:30. Professor McConathy.

J. *Psychology and Pedagogy*—Relation of psychology and pedagogy to general education, with particular application to musical education. Mon., Th., 8. First semester. Professor McConathy.

K1. *Normal Piano Methods*—Comprehensive survey of children's and elementary and intermediate teaching methods. Ear-training, rhythm, time-values. Notation and sight-reading. Scale-building, circle of fifths and signatures. Melody-writing. Games. Technic. Phrasing. Dynamics and use of pedal in the easier teaching material. Teaching materials. Questions and answers each lesson. Class one hour each week. Practical teaching additional. Attendance at Children's Classes—see "P" under Schedule of Theoretical Classes. First Section, Tu., 1. Second Section, Fri., 1. Mrs. Haake.

K2. *Normal Piano Methods*—A systematic study of teaching material in the intermediate and advanced grades, including etudes, salon and classical literature. Wed., 3. Second semester. Mr. Haake.

L1. *English Poetry and Poetic Form*—Form—Lyric, epic, dramatic and sonnet. Thorough analysis of each form and their respective values to the musician. Content—Objective and subjective. Folk songs, ballads, madrigals, rondos. Study of English Lake Poets. Analysis and interpretation of such principal poems as have been employed by musicians in song composition. Study of New England poets, and history of American song literature. Study of the best American modern songs where words and music were written by the same person. First and second quarters only Wed., 2. Mrs. Pfirshing.

L2. *German Language and Diction*—Practice in pronouncing vowels, combination of vowels, *umlauts* and consonants. Folk-songs sung in unison and as solos. Songs of Schumann, Schubert, Franz, Brahms, and Liszt. Careful attention to strict meaning of words and phrases. Consideration of the classic and romantic schools of German poetry, and events in the lives of poets bearing upon the songs. Wed., 3. Mrs. Pfirshing.

L3. *French Language and Diction*—Practice in pronouncing vowels, single and combined, nasal tones and consonants. French *Noëls* and folk-songs sung in unison and as solos. Modern French songs of Fauré, Debussy, Bemberg, Berlioz, Chaminade and others. Attention to prominent French poets—Victor Hugo, Paul Verlaine, Sully Prudhomme, Paul Bourget and others. Exact literal translation of words and phrases, and interpretation of poetic content of songs. Third and fourth quarters only. Wed., 2. Mrs. Pfirshing.

L4. *Italian Langnage and Diction*—Correct pronunciation of all letters in Italian alphabet (especially e, o, s and z), and difficult vowel and consonant groups. A few of the most important elements of grammar to give knowledge of the structure of the language, and ability to read Italian intelligently with aid of dictionary. Study of representative Italian songs—Pergolesi, Scarlatti, Pinsuti, Campana, Mattei, Arditi, Tosti, and others—with close attention to phrase unity, elision and rhythm. Selections from Italian opera—La Bohême, Tosca, Madame Butterfly, Pagliacci, Aida and others. Italian pronunciation of Latin as used in Catholic church music. Individual attention given to interpretation of Italian works. Th., 1. Mr. de Salvio.

M. *Vocal Ensemble*—The work of the Solfeggio class (A) continued into a study of standard anthems, cantatas and oratorios. Special drill for voice students in quartette singing. Th., 2. Professor McConathy.

N1. *Instrumental Ensemble*—Piano duet playing for purposes of sight-reading and rhythmic feeling. Hours to be arranged. Mr. Dodge.

N2. *Instrumental Ensemble*—Four-hand piano arrangements of the simpler overtures and symphonies, with the addition of stringed instruments. Hours to be arranged. Professor Knapp.

N3. *Instrumental Ensemble*—Four-hand piano arrangements of the more important classical overtures and symphonies, with the addition of stringed instruments. Hours to be arranged. Professor Knapp.

N4. *Instrumental Ensemble*—Chamber-music and modern orchestral music. Hours to be arranged. Professor Knapp.

O. *Orchestra Ensemble*—The School of Music Symphony Orchestra and the Junior Orchestra. Required work for all violin, viola and violoncello students at the discretion of the Director of the Violin Department. Symphony Orchestra full rehearsal, Wed., 8 to 10 p. m. Symphony Orchestra supplementary rehearsal, Mon., 5 to 6. Junior Orchestra, Fri., 4:30 to 6. Professor Knapp.

P. *Children's Class Demonstration*—Classes of very young children in elementary ear-training, rhythm, notation and technic. Students in the second year of the course in Normal Piano Methods are required to attend this class as observers. Saturday forenoon. First Section 9; Second Section 9:45; Third Section 10:30; Fourth Section 11:15. Mrs. Haake.

R1. *Fundamental Principles of Art*—Fundamental principles underlying art expression; balance, rhythm, harmony. Composition of shape, tone and color. Practical application of these principles to everyday esthetic problems, illustrated by typical examples, and occasional lantern-slide lectures. Monthly field-trips to exhibitions and homes. Tu., Th., 3. Miss Skinner.

R2. *Laboratory Practice in Design and Color*—Laboratory exercises supplementary to R1. Wed., 2 to 4 or 3 to 5.

R3. *Historic Styles in Architecture, Furniture and Decoration*—The development of the dwelling, its decoration and furnishings, from primitive to modern times. Influence of historic upon twentieth century styles. Modern tendencies in house furnishing. Exterior environment. Lantern-slide illustrations, monthly field trips to homes and exhibitions. Open to students who have completed Course R1. Tu., Th., 4.

R4. *Advanced and Applied Design*—Laboratory exercises in continuation of study of art principles. Open to students who have completed R2 or who can pass an examination in the same. Hours to be arranged. Miss Skinner.

R5. *History of Painting and Sculpture*—First Semester—Early and Italian schools. Ancient art of Egypt, Greece, and Rome. Early Christian and Byzantine art; high renaissance; decadence.

Second Semester—German, Flemish and Dutch schools. Spanish, French, English and American schools. Illustrated by lantern-slides and photographs. Field trips to galleries and exhibitions. Open to students who have completed R1. Hours to be arranged. Miss Skinner. (Not to be given in 1916-1917.)

R6. *Public School Drawing and Methods for Elementary Schools*—Drawing from nature and objects; principles of perspective; light and shade. Methods in drawing for elementary schools. Fri., 2 to 4. Miss Skinner.

R7. *Public School Drawing and Methods for High Schools*—Advanced drawing and composition in charcoal and water-color. Methods in drawing for high schools. Open to students who have completed R6 or its equivalent. Hours to be arranged. Miss Skinner.

SUMMER SCHOOL

Each year a Summer School of Music is held for six weeks, which offers opportunity for instruction in piano, organ, violin, violoncello, voice, and theoretical subjects. Two full courses are offered: Course in Normal Piano Methods, which includes information regarding various systems of instruction, with estimates of their relative values. A large number of teaching pieces and technical studies are critically examined, and suggestions given as to their most effective use. Definite and well-tested methods are outlined both for beginners and advanced pupils. The course also includes harmony, form, analysis and history of music.

Course in Public School and Community Music, which covers the outlines of the regular winter sessions. In addition to the regular class lessons, each class studying the work of certain specified grades, general sessions are held covering the work of the entire school grades. This plan makes it possible for every student to obtain a working knowledge of the outlines for all grades and at the same time cover the work of the regular winter courses.

Credits in the regular courses—Course I (Applied Music) and Course V (Public School and Community Music)—may be acquired in the summer school. The summer classes are so arranged as to equal a full semester's work.

By attending two summer sessions it is possible to do an entire year's work in first-year solfeggio, ear-training, harmony, musical history, piano normal methods and public school music methods.

History of music, form and analysis, public school methods, and advanced harmony also receive credit in the College of Liberal Arts.

As a rule, about one-half of the regular faculty is in attendance at the summer session.

The Summer School of 1917 will begin on Monday, June 25, and close on Saturday, August 4. A special bulletin issued in March, 1917, will give complete information, and will be mailed upon application to any address.

## Methods of Instruction

Instruction in instrumental and vocal music is based upon private lessons, and not upon the so-called "conservatory" or "class" system. Artistic results are dependent upon a close adaptation to the individual needs of the pupils, and cannot be satisfactorily accomplished in classes. No two students have the same mental, physical, or artistic capacity, and their individual capabilities can be neither properly nor fully developed without painstaking personal attention. The only real advantages of the class system—those of emulation and observation—are fully provided for by the system of weekly solo classes. The general plan for instruction in the various branches is as follows:

### PIANO

A systematically developed technical foundation is the first requisite in modern piano-forte playing. This is accomplished by a carefully selected and graded set of exercises and studies, designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. In the regular course, Bach and Czerny are the principal aids to technical advancement. For musical purposes the works of Mozart, Haydn, Beethoven, Schumann, Schubert and Chopin are chiefly used, but not to the exclusion of modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm and technical accuracy are the main points insisted upon.

As the student advances, the most difficult compositions of the classical and modern composers are studied. Great attention is paid to the finer discrimination of touch, tone and rhythm. Interpretation becomes a special study, and individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual and physical faculties are brought into that harmony and control which alone results in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment, and for the public performances of the same.

### ORGAN

A certain facility at the piano and in sight reading is necessary before the course is entered. The pedal studies of Clemens and of Nilson, together with extracts from Merkel's Organ School and Stainer's Organ Primer and hymn tune playing, comprise the preparatory work; also information of the structure of the organ, and

of its characteristics as a musical instrument. Rheinberger's Trios, Bach Chorals and Shorter Preludes and Fugues, and the works of Mendelssohn, Merkel, Rheinberger and Guilmant compose the ground work of study. The technical demands of modern organ playing, steadiness and smoothness of style, vitality of rhythm, together with taste in registration, are the objective aims. Transposition, modulation, improvisation and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The complete course prepares for effective public performance through the study of the greater works of Bach, Rheinberger, Mendelssohn, the more modern works of the German, French and English schools, and orchestral transcriptions. The principles of artistic registration are thoroughly mastered, and dignity and interest of style and conception are cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

The School is provided with two pipe organs—one two manual and one three manual, also two reed organs of two manuals and pedals; and provision is made for pedal piano practice. Use is also made of organs in local churches.

### VOICE CULTURE

The course of instruction is based primarily upon the Italian school for training the voice. Correct placement so that the pupil produces tones throughout all registers with ease and with a firm, even quality is the foundation of good singing. During the first year particular attention is paid to a systematic course of breathing, tone placement, and a careful analysis of vowels and consonants in relation to vocal needs. A thorough training is given in the fundamentals necessary to successful singing and teaching. In this connection the vocal department is aided by the excellent advantages available in the classes for ear-training, harmony and other subjects so necessary to the well-grounded education of a singer.

The song literature of England, America, Germany, France and Italy is studied with reference to the needs of the student. The oratorio and opera receive special attention for those desiring training in that special direction.

The songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saens, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, and Foote; the operas of Gluck, Mozart, Rossini, Donizetti, Verdi, Von Weber, Wagner; and the oratorios of Bach, Handel, Haydn, Mendelssohn, Sullivan and Parker are analytically studied, preferably

in their original texts, making desirable some knowledge of German, French and Italian. Classes L1 to L4 (pages 33 and 34) are valuable accessories to the private lessons in voice, and are required work for students in regular courses. They are recommended to special students as well.

Students are given opportunities to appear publicly, thus fitting them for the concert stage, and for church and oratorio work.

### VIOLIN

In the elementary work, particular attention is paid to the manner of holding the violin and bow, as well as to the general position of the student while playing. A graceful, natural and effective method is insisted upon. The ear is developed so that the student may conceive and play all the harmonies of our musical system so far as they are outlined in the studies used.

The more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all positions is presupposed. Kreutzer, Rode, Rovell and Gavinie, the student must master. Study will also be made of Sonatas and String Quartettes, and the standard works of the great composers for the violin. Students are expected to play in the orchestra, and the more advanced are required to learn the viola at the discretion of the Director of the Violin Department.

The advanced course consists technically of Bach's six Sonatas, Wieniawski's L'Ecole Moderne, Paganini's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective. Masterly performance and a true expression of large musical conceptions are the aims of this course.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

### VIOLONCELLO

For elementary students, the combined use of Kummer's Method for Violoncello as revised by Leo Schultz, and the Daily Exercises by Grützmacher, is generally advocated, though as occasion demands, use may be made of the various other 'cello methods in vogue.

Careful attention is paid to the manner of holding the instrument and bow with regard to the student's physical limitations, and great care is exercised to develop an accurate feeling for good intonation, which is especially difficult upon this instrument. Elementary scale work is begun at an early period and gradually extended.

The exercises of Dotzauer and Merk are used, with the easier duets of Dotzauer, Romberg and others. Selected solo pieces of suitable grade are given, and scale work is continued.

The advanced work includes scales and technical exercises by Fritz Gieze, etudes by Franchomme, Duport, Battanchon, Servais, Grützmacher, the sonatas of Bach together with concertos by Goltermann and Romberg; fantasies of Servais, and finally the great representative concertos of St. Saens, Schumann, Volkmann, Dvorak, Haydn, Lindner and others.

### SOLFEGGIO, EAR-TRAINING, AND DICTATION

Beginning with the year 1911-1912 the courses in the above subjects were greatly extended. All students registering in the regular courses are required to pass examinations in them in order to complete their credits for graduation. No system of musical education which neglects the training of the ear and the singing of music at first sight is worthy of the name. To take one's part with certainty in a choral composition is no inconsiderable attainment, and is a source of pleasure and satisfaction whenever exercised. Its practical value to a professional singer needs no comment.

A no less essential faculty is the ability to hear music in all its details. The average music student is woefully deficient in his capacity to hear in any analytical sense. It is believed that the school is the first to present a logically developed and effective system of ear-training. This system is based upon methods which are quite new and enables students with but slight musical gifts to recognize and reproduce not only melodies and rhythms, but also harmony and the movement of inner voices. One's comprehension of music is meagre, indeed, if the mind is incapable of grasping the inner details of a composition, and to promote this higher musicianship is the object of the school.

### HARMONY

The old system of studying harmony by means of figured basses has been in a large part abandoned. While it may meet the needs of specially gifted students, the fact remains that the system is mechan-

ical. One may become very expert in working out its problems without grasping the real principles of harmonic progression, and be totally unable to harmonize a simple hymn-tune correctly. The most important results of the proper study of Harmony are the following: The ability to recognize, both by hearing and by sight, chords and chord progressions, thus identifying keys and modulations; the ability to modulate at the keyboard or on paper; the ability to harmonize melodies. Figured bass meets only the first of these satisfactorily, as the practical application of modulations and harmonization comes after harmony is completed.

The system used in the school seeks to develop the musical intuitions of the student and to deduce theory from practice, rather than the reverse.

The prescribed work in keyboard harmony in small classes is highly practical. Through visualization and the muscular sense the student thinks his harmony in terms of the keyboard, hears the actual sounds and progressions, and at the same time is required to analyze the same.

In the general classes, where the staff work is done, special emphasis is placed upon the fundamental principles of harmonic selection, and to cultivate a readiness in harmonizing melodies and in modulating. While four-part vocal writing is still the basis for work, the study of harmony is also applied to small piano compositions and to songs with piano accompaniment. The result is that the student soon has something tangible for his pains, and does not wait until finishing the text-book before he can turn his knowledge to practical account.

### MUSICAL FORM AND ANALYSIS

During the four years of the course an immense amount of standard classical music is analyzed, measure by measure, not only of piano music, but of cantatas, oratorios, organ and chamber music, and orchestral music from the full score. This dissecting of musical compositions is by no means confined to their structural features, but endeavors to give the student an adequate estimate of their artistic content.

### COUNTERPOINT, CANON, AND FUGUE

The study of the strict forms is emphasized as a drill work in intellectual activity, and as an end in itself. It represents the scholarly side of musical attainment, and its study is essential to every earnest student. The difficulties are well systematized, much practical work being done at the blackboard.

Through a novel competitive system the ordinarily dry study of strict counterpoint is made most attractive, and the more capable students of the class at the end of the course frequently do most creditable fugue writing.

### COMPOSITION

Instruction in musical composition is given after the methods of Rheinberger, who for many years conducted the most famous school of composition in Europe. Beginning with the shortest and simplest forms, the various styles of composition are worked out on the blackboard by the whole class, assisted by the instructor. Original themes are written directly upon the board by students or dictated from the piano. A thorough drill is given in methods of notation and in ear training. The harmonization and elaboration of the musical materials is then a matter for joint discussion, and the students are thrown upon their own resources as much as possible. A detailed statement of the various forms which are studied will be found under the Schedule of Studies—Classes H1 to H6. Each student is required to copy neatly and accurately each example worked out upon the board, and to play the same before the class.

### HISTORY OF MUSIC

This course covers four years, details of which may be found on pages 29 and 30—Classes C1 to C4.

The first year's work is planned to cover in outline the whole subject. In the second and third years special periods are studied in detail, while in the fourth year criticism and esthetics are introduced and the larger aspects of musical history are considered. The instruction is in the form of lectures supplemented by text-books, and by topical work prepared by the student. Examinations are given at the end of each semester to the first year class, while theses are required from the members of the second, third and fourth year classes.

### CHORUS AND CHOIR-TRAINING

Part of the work of the second year analysis class is an analytical study of the hymn tunes of various styles and epochs, standard anthems, cantatas, and oratorios and the choral service, canticles and communion service of the Episcopal Church. This is of special value to students desiring to fit themselves as organists, choirmasters or church singers.

Furthermore, Class M (Vocal Ensemble) includes the study of a large number of standard anthems, cantatas and oratorios. These are sung by the class, and a varied repertory of serviceable music is thus made thoroughly familiar to the students.

### ENSEMBLE, SIGHT-READING, AND CHORAL PRACTICE

Ensemble, or concerted music, in playing and singing, is one of the most practical and useful experiences a student can have, as it improves his general musicianship, especially along the lines of sight-reading and accompanying. Self-control is cultivated by the necessity for careful listening, for steadiness of rhythm and for quick adjustment to the artistic needs of the moment. To students who are backward in reading music at sight, this practice is invaluable.

Piano students are first drilled in duet and quartette piano playing and later have the opportunity of work with various combinations of stringed instruments; and those who complete the course have the privilege of appearing with the School of Music Symphony Orchestra.

Students of stringed and wind instruments have unusual opportunities for sight-reading and orchestral routine in the School of Music Symphony Orchestra, and for those less advanced there is provided the Junior Orchestra; the former numbering over seventy players, and the latter about thirty-five. Standard overtures and symphonies are studied and publicly performed, and advanced instrumental students have the opportunity of playing concertos, and vocal students of singing arias with full orchestral accompaniment. The programs given by the orchestra in the past year may be found in the Appendix, page 83.

Vocal students begin with exercises in notation and drill in interval singing, time exercises, etc. Later the study of hymns, anthems, part-songs, cantatas, oratorios, etc., is taken up. Membership in the Evanston Musical Club and the Festival Chorus brings them into an intimate knowledge of several great choral works during the season. The more capable vocal students are selected for the A Cappella Choir. The experience thus gained is of great practical value, as the inability to read music readily is frequently a bar to securing good positions by candidates who are otherwise well qualified.

Organ students receive instruction in hymn, anthem and voluntary playing, and the more advanced in oratorio accompanying, transposition, improvisation, and the choral service of the Episcopal Church.

These ensemble classes are designed to prepare the student, so far as possible, for practical professional life.

### PUBLIC SCHOOL METHODS

Every phase of school music work, from the primary grades through the high school, is treated in detail and the problems that may arise are thoroughly discussed. An especial emphasis is placed on the more recent developments in high school music. In the third year of the course, in addition to a careful consideration to the methods of presenting harmony, musical appreciation, history, applied music, etc., in the high school, the course includes a study of the many details of community music, such as organizing and conducting choral societies, and orchestras, and the giving of operettas, cantatas, pageants, community singing events, etc. The aim of the course is to prepare the student to take a leading part in all the musical activities in the school and community, and to enable him to meet the requirements of his work in the most efficient manner.

### ART AND PUBLIC SCHOOL DRAWING

The purpose of the training in the Art Department is twofold. First, the development of appreciation and right standards of taste through the study of the principles and history of art, supplemented by field-trips to museums, art exhibitions and homes. Especial emphasis is placed upon the application of art principles to environment in dress, home and town. The home, in its historical and esthetic aspects, is studied in detail, and with relation to modern conditions. An adequate survey of the various schools of painting and sculpture is made, with a study of historic influences and especially of the esthetic qualities of the work of individual artists and schools.

Secondly, studio practice in the various forms of art expression is offered, covering elementary and advanced problems in design and color; perspective principles and their application in nature and object drawing, water color and charcoal; also elementary and advanced public school drawing methods.

## Diplomas and Certificates

Upon recommendation of the faculty, diplomas will be given to students completing Courses I, II or V, and certificates to those completing the second or third years of Course I, or the third year

of Course II, or the second year of Course V. Students entering the school with advanced standing are not eligible for certificates or diplomas unless they have been in residence at least one academic year. The fee for the diploma is $10.00 and for the certificate $5.00.

### CERTIFICATE OF PERFORMANCE

To students who have studied at least two years in the School and can creditably perform a program in their specialty, a Certificate of Performance stating the degree of proficiency will be given. The requirements are based upon the following outline, or what, in the opinion of the faculty, would be a satisfactory equivalent.

#### To Piano Students

**Beethoven, a complete sonata**
**Bach, a fugue or three-voiced invention**
**Mendelssohn, Schumann and Chopin, characteristic pieces of average difficulty**
**Two selections from more modern composers**

#### To Organ Students

**Bach, prelude and fugue**
**Mendelssohn, sonata complete**
**Two groups of pieces drawn from the modern English and French schools**

#### To Violin Students

**A sonata for piano and violin from Haydn, Mozart or Beethoven**
**One of the easier Viotti Concertos**
**Two groups of solo pieces of average difficulty**

#### To Vocal Students

**An oratorio aria**
**A group of songs from the classic composers**
**A group of songs from the modern composers**

## Fees and Expenses

All fees are for the year 1916-1917 and are subject to change in subsequent years. Revised rates are given each year in advance in the annual catalog of the School of Music, to be had upon request.

The school year is divided into four quarters of nine weeks each, and the indicated fees, unless otherwise stated, are payable each quarter strictly in advance at the University office, 518 Davis Street, Evanston. Checks may be drawn payable to Northwestern University.

On pages 62 and 63 will be found varying estimates of a year's expenses, which will be found of assistance to the prospective student in planning his work.

*Matriculation Fee*—A matriculation fee of five dollars is charged to those entering the regular course or theoretical classes. It is paid but once.

*Registration Fee*—A registration fee of one dollar a quarter is charged to each student, whether special or regular, except at the time the matriculation fee is paid.

*Incidental Fee*—A fee of fifty cents a quarter is charged each student, whether special or regular. This fee covers admission to the Artists' Series of Concerts.

*Rental Fee*—For analysis books, two or three per year at 25 cents each.

*Musical Club Fees*—Active membership in the Evanston Musical Club is two dollars and fifty cents a year. Students in regular courses are required to attend the concerts of the Club and are charged fifty cents in the first and second quarters for admission to these concerts, with reserved seat. Students who are active members of the Club are exempt from this charge.

*Resident Nurse Fee*—A fee of two dollars per semester is charged to all non-resident women students, special or regular, for the services of the resident nurse. See page 61.

*Diploma and Certificate Fees*—The diploma fee is ten dollars. The certificate fee is five dollars.

*Locker Fee*—A fee of twenty-five cents a quarter is charged those desiring the use of a locker.

*Free Courses*—The Chamber Music and Faculty Concerts, except the Artists' Series, numerous recitals and lectures in the School of Music and in other departments of the University, are open to students of the School of Music, free of charge.

### COURSE FEES

Per Quarter

The theory fees below, in Courses I, II, V and VI, cover the subjects mentioned in any one year of a course. If the fee be paid for registration in one year of a course and the student desires to make up back work in which he is deficient, additional fees are charged.

I. *Course in Applied Music*—A theory fee of twenty-two dollars and fifty cents per quarter is charged in the first and second

years, and twenty-five dollars in the third and fourth years, plus the fee for one major study as given in the table below.

II. *Course in Theory and History of Music*—The fee is twenty-five dollars per quarter.

III. *Post-Graduate Course*—Same as Special Student Fees.

IV. *Literary Musical Course*—The fee is the Academy tuition fee of one hundred and ten dollars a year, in addition to fees for Special Students in the School of Music, less seven dollars and fifty cents a quarter.

V. *Course in Public and High School Music Methods*—A theory fee of thirty-two dollars and fifty cents per quarter is charged, plus fees for private lessons in voice or piano. To students regularly registered in Courses I, or II, the fee is ten dollars a quarter. Private lessons twice a week in one subject (vocal or instrumental) may be taken from the Major Study Fees in the table below. An additional study, or one lesson a week in the single study, if such be desired, will be taken from Special Student Fees, pages 48 and 49.

VI. *Course in Principles, History and Practice of Art and in Public School Drawing*—Ten dollars a quarter, plus the Laboratory Fee of one dollar a quarter for each of classes R2 and R4.

MAJOR STUDY FEES

Per Quarter

The fees for major studies are given in the following table. They are applicable to one study of students paying the full Theory Fee of any of the above regular courses. Additional studies are taken from the table of Special Student Fees. The rates apply for a quarter of nine weeks; the lessons are a half-hour in length.

Piano

| Private Lessons Each Week | One | Two |
|---|---|---|
| Arne Oldberg | | $50.00 |
| Victor Garwood | | 42.00 |
| Carl M. Beecher | | 37.00 |
| Charles J. Haake | | 37.00 |
| Margaret Cameron | | 30.00 |
| Hila V. Knapp | | 30.00 |
| Louis N. Dodge | | 30.00 |
| Gail M. Haake | | 30.00 |
| Nina S. Knapp | | 23.00 |
| Lura M. Bailey | | 23.00 |
| Stanley Martin | | 21.00 |
| Elizabeth Shotwell Burger | | 21.00 |

Voice

| Private Lessons Each Week | One | Two |
|---|---|---|
| G. A. Grant-Schaefer | | $50.00 |
| Alta D. Miller | | 42.00 |
| Bertha Beeman | | 37.00 |
| Walter A. Stults | | 37.00 |
| William H. Knapp | | 26.00 |
| Myrtle Hatswell-Bowman | | 23.00 |
| *Clare L. Hansel | | 21.00 |
| **Violin** | | |
| Harold E. Knapp | | 42.00 |
| Julia S. Marshall | | 30.00 |
| Alfred G. Wathall | | 21.00 |
| **Violoncello** | | |
| Day Williams | | 30.00 |
| **Organ** | | |
| John Doane (30 minute lessons) | | 37.00 |
| John Doane (Special Organ rate, see page 16) (40 minute lessons) | $25.00 | |
| Stanley Martin | | 25.00 |
| Stanley Martin (Special Organ rate, see page 16) | 15.00 | |

FEES FOR SPECIAL STUDENTS

Per Quarter

These fees are paid for private lessons by students who take vocal or instrumental music only, or a partial course in theory, or the full theory course under certain conditions already mentioned. The rates are for a quarter of nine weeks; the lessons are a half-hour in length, except where indicated otherwise.

Piano

| Private Lessons Each Week | One | Two |
|---|---|---|
| Arne Oldberg | $33.00 | $60.00 |
| Victor Garwood | 28.00 | 50.00 |
| Carl M. Beecher | 25.00 | 45.00 |
| Charles J. Haake | 25.00 | 45.00 |
| Margaret Cameron | 20.00 | 36.00 |
| Hila V. Knapp | 20.00 | 36.00 |
| Louis N. Dodge | 20.00 | 36.00 |

*On leave of absence for 1916-17.

| Private Lessons Each Week | One | Two |
|---|---|---|
| Gail M. Haake | $20.00 | $36.00 |
| Nina S. Knapp | 15.00 | 27.00 |
| Lura M. Bailey | 15.00 | 27.00 |
| Stanley Martin | 13.50 | 25.00 |
| Elizabeth Shotwell Burger | 13.50 | 25.00 |
| Elizabeth Brown | 9.00 | 16.00 |
| Mark E. Wessel | 9.00 | 16.00 |
| **Voice** | | |
| G. A. Grant-Schaefer | 33.00 | 60.00 |
| Alta D. Miller | 28.00 | 50.00 |
| Bertha Beeman | 25.00 | 45.00 |
| Walter Allen Stults | 25.00 | 45.00 |
| William H. Knapp | 17.00 | 31.50 |
| Myrtle Hatswell-Bowman | 15.00 | 27.00 |
| *Clare Livingston Hansel | 13.50 | 25.00 |
| Erma M. Hoag | 11.00 | 20.00 |
| **Violin** | | |
| Harold E. Knapp | 28.00 | 50.00 |
| Julia S. Marshall | 20.00 | 36.00 |
| Alfred G. Wathall | 13.50 | 25.00 |
| Edna Macdonald | 9.00 | 16.00 |
| **Violoncello** | | |
| Day Williams | 20.00 | 36.00 |
| **Organ** | | |
| John Doane (40 minute lessons) | 30.00 | |
| John Doane (30 minute lessons) | | 45.00 |
| Odile Goddard Frost | 15.00 | 27.00 |
| **Harp** | | |
| Walfried Singer | 20.00 | 36.00 |
| **Theory** | | |
| Arne Oldberg | 33.00 | 60.00 |
| Carl M. Beecher | 25.00 | 45.00 |
| Louis N. Dodge | 20.00 | 36.00 |

*On leave of absence for 1916-17.

### FEES FOR PARTIAL COURSES

Per Quarter

Students taking a partial theory course and who do not wish to pay the full Theory Fee mentioned under Course Fees, will pay the following rates. Detailed information regarding the Classes named may be found on pages 27 to 36.

| | |
|---|---|
| One hour a week (Classes B1, B2, B3, B4, C1, C2, C3, C4, F1, F2, F3, G2, G3, M) | $ 5.00 |
| Two hours a week (Classes A, D1, D2, D3, G1) | 8.00 |
| Three hours a week (combinations of above) | 11.00 |
| Four hours a week (combinations of above) | 14.00 |
| Classes E1, E2 | 3.00 |
| Classes I1, I2, I3, J | 10.00 |
| Classes K1, K2 | 5.00 |
| Classes L1, L2, L3, L4 | 7.50 |
| Class N1 | 5.00 |
| Classes N2, N3 | 10.00 |
| Classes R1 to R7: | |
| One hour a week | 5.00 |
| Two hours a week | 8.00 |
| Three hours a week | 11.00 |
| Physical Culture | 2.50 |
| Children's Elementary Piano Classes (P) | 5.00 |

Composition Classes (H1 to H6), rates to be arranged.

### PRACTICE FEES

Per Quarter

| | |
|---|---|
| Piano Practice: | |
| One hour a day | $ 3.00 |
| Two hours a day | 6.00 |
| Three hours a day | 9.00 |
| Four hours a day | 12.00 |

Three-manual Pipe Organ (including blowing) 40 cents an hour.

Two-manual Pipe Organ or Reed Organ (including blowing) each hour of daily practice, per quarter ..... 10.00

### REFUNDS

Private lessons falling upon legal holidays are made up at the convenience of the teacher. Deductions are not made for occasional absences due to illness or other causes. If due notice be given of the necessity for protracted absence on account of sickness, private lessons missed after such due notice is received will be transferred to a later

quarter, or the loss divided with the student. Absences prior to such notice cannot receive this consideration.

One-half the fee for class lessons or practice is refunded to a student who withdraws before the middle of a quarter, provided he secures from the Dean a statement of honorable standing, and from a physician a certificate that his health does not permit him to remain in attendance.

No application for a refund will be considered unless made before the close of the quarter for which the fee was paid.

A discount of twenty-five per cent on private lessons is allowed to the immediate members of the family of a clergyman who is actively engaged in the work of the ministry. It is not allowed on class instruction or practice.

### UNIVERSITY NOT RESPONSIBLE FOR PERSONAL LOSSES

The University is not responsible for the loss of any personal property belonging to any of the students in any building owned by the University, whether the loss occurs by theft, fire, or an unknown cause.

## General Statements

### MUSICAL LIBRARY

The school has a valuable reference and circulating library which is part of the Orrington Lunt Library of the University. It is placed in Music Hall for the use of the students during the school year.

In addition to literary works, the school possesses also a large collection of music for ensemble work, including piano-forte duets, trios and quartettes for piano and strings, arrangements of standard overtures and symphonies for piano and strings, as well as many full orchestra scores and parts of symphonies, oratorios, overtures and concertos. A well-selected library of part-songs is also available for the use of the sight-reading and choral classes.

### EXAMINATIONS

Regular Examinations are held at the close of each semester in the studies of that semester. Any student whose daily work has not been satisfactory may be excluded from examination.

Second Examinations are set for students who have been absent from a regular examination, or who have failed to receive a passing grade at a regular examination. No student may take more than one *second examination* for the same item of credit.

### GRADES OF SCHOLARSHIP

At the end of each semester the standing of a student in each of his courses is reported by the instructor to the Registrar and is entered on record. Standing is expressed, according to a proficiency, in grades A, B, C, D, E, F.

Grade A denotes superior scholarship; grade B, good scholarship; grade C, fair scholarship; grade D, poor scholarship; grade E, a condition which may be removed by a second examination; grade F, a failure removable only by repetition of the subject in the class. Work of grades A, B, and C is counted toward a degree or diploma. Work of grade D may also be counted toward a degree or diploma, but not more than one-fifth of the work required for graduation may be of this grade.

Work reported as of grade E must either be made good at a second examination within nine months, or must be taken again in the class-room if credit is to be obtained.

Work reported incomplete at the end of any semester, and not made good before the close of the next semester, can thereafter be given credit only under the conditions which apply to work reported as of grade F.

Students who do not take the regular examination in any subject at the close of the semester are reported absent, and credit for that subject can only be obtained by passing a Second Examination at the assigned time.

Undergraduates are not allowed credit for work done *in absentia.* Only those who have duly registered and have regularly pursued their studies in attendance at class are admitted to examinations.

The semester record of each undergraduate is sent by the Secretary to the student's father or guardian upon request. Failure in any semester to secure grade A, B, or C for at least forty per cent of the work undertaken by him will necessitate the student's withdrawal from the theoretical classes.

### ABSENCES FROM CLASS EXERCISES

Students are expected to attend all the regular exercises in the courses for which they are registered. If, in any semester, the absences of a student in a single course exceed one-eighth of the total number of assigned exercises in that course, he will be required to take, besides the regular examination at the close of the semester, an *additional or preliminary qualifying* examination in that subject.

When a student's absences in any study exceed one-sixth of the total requirements in that study, his registration in that subject is cancelled, and the privilege of examination is denied. This rule is administered by the Faculty of the School of Music, which has power to restore the cancelled registration at its discretion.

### AFFILIATED AND ACCREDITED SCHOOLS

The preparatory school of the University, known as the Grand Prairie Seminary, located at Onarga, Illinois, has an excellent music department at which part of the regular courses of the School of Music may be pursued. For information address the President, Onarga, Illinois. The North Shore School of Music, Leland Avenue and Broadway, Chicago, is an accredited school, whose courses prepare for advanced standing in the regular courses. For information address Charles J. Haake, Director.

### PREPARATORY AND CHILDREN'S DEPARTMENT

A Preparatory Department is maintained by the School, where excellent instruction may be obtained in piano, violin, voice, or theory, at moderate rates.

When young children, as beginners in music, take private instruction in piano, two half hour lessons per week are entirely insufficient to give them that fundamental training which is necessary in the early stages. The young student is presented with so many complicated problems that both teacher and pupil are apt to be discouraged. These complications may be greatly reduced by systematic class work away from the key-board, in which the various physical and esthetic problems may be worked out separately and presented in attractive form.

While this work forms the best possible preparation for individual instruction, private lessons in addition should be taken from the start whenever possible.

The quarters coincide with those of the regular school, being nine weeks in length. For information send for Special Bulletin.

### PHYSICAL CULTURE

The magnificent gymnasium erected for the University by Mr. James A. Patten at a cost of three hundred thousand dollars is the largest in the country. A special feature of the building is the large indoor athletic field, 217 by 120 feet, where all forms of track athletics, including baseball and football practice, may be conducted

during the winter season in a temperature approximating that of summer. This room is used for the four Chicago North Shore Music Festivals and for the principal events of the Commencement seasons of the University, audiences of 4,500 being accommodated. The equipment of the building includes a gymnasium floor of 7,200 square feet fitted with apparatus for class work. In this room the concerts of the Evanston Musical Club were held during the past season. It is well adapted for the purpose, with ample space for the chorus, orchestra and audience, and, like the larger room used for the festivals, is acoustically excellent. A smaller room for boxing, fencing, wrestling, and for use of special apparatus, is provided; likewise a beautiful swimming pool, 25 by 60 feet, finished in marble and white tile. There are social rooms, offices, trophy hall and locker rooms.

Separate classes are maintained for men and women, and special hours set apart for the alternate use of the swimming pool.

The student entering gymnasium classes is tested for his health, strength, and muscular development, and any physical defects are carefully noted. Exercises, based on scientific principles, are prescribed to meet individual needs, and to give increased health, strength and symmetry of body. A locker fee of $2.00 a semester is charged all students entering classes.

These classes are free to Regular Course Students, and a fee of $2.50 a quarter is charged to Special Students.

### Hours for Women

Corrective Gymnastics—Daily except Saturday, 8; Mon., Tu., 9; Wed., Fri., 11; Tu., Fri., 2.

Swedish Gymnastics—Beginning classes, Tu., Th., 9; Tu., Th., 11; Wed., Fri., 9. Advanced classes, Mon., Wed., 2.

Dancing—Beginning classes, Th., 11, Fri., 10. Intermediate classes, Mon., 9. Advanced classes, Mon., 10, Wed., 10.

Fencing—Tu., 11.

Track Athletics—Tu., 11.

Swimming—Beginners, Mon., Th., 9 to 12, 3 to 4. Advanced, Mon., 4 to 5. Normal class, Th., 4 to 5.

Sports—Hockey, Basketball, Baseball, Track athletics, Volley ball, Wed., Fri., 3 to 4; Sat., 10 to 12.

Tennis—Hours to be arranged.

Hours for Men

Gymnasium—Monday, 11:30 to 12:30; 3 to 6. Tuesday, 9 to 10; 3 to 4; 5 to 6. Wednesday, 11:30 to 12:30; 4 to 6. Thursday, 9 to 10; 3 to 4; 5 to 6. Friday, 11:30 to 12:30; 4 to 6. Saturday, 2 to 6.

Swimming Pool—Hours to be arranged.

Exercising Room—9 to 6 daily.

### SCHOOL OF MUSIC SYMPHONY ORCHESTRA

Under the charge of the Director of the Violin Department, a complete symphony orchestra of unusual capacity has been developed. During the past season it has had a membership of over eighty-five, and its make-up is precisely the same as that of a professional symphony orchestra. The string section is composed of many experienced and talented amateurs. When it is impossible to secure good amateur players of wind instruments, professionals are employed. Symphonies and overtures by Beethoven, Mozart, Schubert, Mendelssohn, Wagner and Weber have been most effectively performed. The programs of the past season are given on page 83.

The orchestra not only supplies the College community with fine concerts, but also gives invaluable routine and experience to its own members. It further affords instrumentalists and singers the rare opportunity of performing concertos and arias with proper orchestral accompaniment.

A junior string orchestra of thirty-five gives orchestral experience to young students, and prepares them for the larger orchestra.

### CHORAL SOCIETY

The Evanston Musical Club is a choral society of one hundred and seventy-five voices composed of local residents and students who can qualify for membership. The Dean of the School of Music is director of the club. Its purpose is to give great choral works in the best possible manner, and it has an enviable list of achievements of this character. Its concerts are events of importance in the local musical world, and the best of solo talent is procured.

Owing to the fact that it can draw upon the exceptionally skilled forces of the Chicago Symphony Orchestra, it presents a class of work which would be impossible of performance under less favored conditions. The Club has been particularly enterprising in presenting

new works. It has given pioneer performances of the works of Sir Edward Elgar, who is one of the most conspicuous figures in contemporaneous music, and has been among the first to perform in the West the picturesque works of Coleridge-Taylor, and certain works of Brahms, Dvorak, Bach and Franck. At the Louisiana Purchase Exposition at St. Louis in the summer of 1904 the Club won the second prize of $3,500.00.

The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. An annual fee of $2.50 is charged University students. Two concerts are given each season, one of which is Handel's "Messiah." All students in regular courses are required to attend these concerts.

### THE A CAPPELLA CHOIR

The A Cappella Choir is an organization of thirty selected voices from the advanced vocal students of the school for the cultivation of the rare art of unaccompanied choral music. The repertoire of the choir includes music both sacred and secular from the great medieval compositions of Palestrina, Orlando di Lasso and Bach, to such modern masters of choral writing as Elgar and Bantock. In tone quality, balance of parts, purity of intonation, and artistic interpretation, the choir aims at the highest possible standards. The work performed has been such as to attract the favorable comment of the most exacting critics.

The choir is composed of a small body of picked voices rehearsing twice weekly. The piano is not used at rehearsals, and the singers thus become expert in accuracy of intonation, and develop a feeling for absolute pitch. The experience to be gained in this organization is invaluable to the prospective soloist or quartette singer. A no less important function of the choir is to bring before the public a class of music of extreme beauty, which is rarely performed, but which demands unusual finish and sympathetic interpretation to make it really effective.

The choir holds itself in readiness to appear at University functions, and gives a number of concerts each year in Evanston, Chicago and adjacent towns.

### THE UNIVERSITY GLEE CLUB

The University Glee Club gives opportunity to young men for drill and experience in maennerchor singing. It is under the direction of a member of the faculty of the School of Music, but the organization as a whole comes under the jurisdiction of the College of Liberal Arts.

### THE CHICAGO NORTH SHORE MUSIC FESTIVAL

In 1908 the Chicago North Shore Festival was organized for the purpose of giving music festivals on a large scale. The eighth festival of the series was given in the week of May 29 to June 3, 1916. In a short space of time these vast musical gatherings have grown to rank with the long-established festivals of Worcester and Cincinnati in artistic merit and importance. The adult chorus of 600 voices is considerably larger than that of any permanently organized society in the country, and the children's chorus of nearly 1,500 singers is a prominent feature of the festivals. The famous Chicago Symphony Orchestra, founded by Theodore Thomas, forms the orchestral contingent and the greatest soloists available are secured. For an auditorium, the great indoor athletic field of the Northwestern University Gymnasium is used. This forms a magnificent concert hall, accommodating four thousand people. The acoustic properties are remarkably good, perhaps unexcelled anywhere in a building of its size. The great gymnasium, with its broad terraces and formal gardens leading to the spacious marble trophy room, forms a sumptuous entrance and foyer to the concert hall.

It is only under conditions such as these that music makes its supreme appeal, and the student is fortunate indeed who can thus have his imagination aroused and his musical blood stirred. As singer or auditor, such occasions will enlarge his musical horizon and fire his ambition.

The artistic oversight and the preparation of the choral masses is under the immediate direction of the Dean of the School of Music, while one hundred and twenty prominent citizens forming the Chicago North Shore Festival Association assure financial backing to the great undertaking.

So generously have these festivals been patronized that they have been able to more than pay expenses despite their magnitude.

The principal choral works thus far given include Handel's Dettingen Te Deum, Judas Maccabaeus, Messiah, Mendelssohn's Elijah (twice), Saint-Saens' Samson and Delilah, Verdi's Manzoni Requiem Mass (twice), Elgar's Caractacus, Dream of Gerontius, Bantock's Omar Khayyam, Pierne's The Children's Crusade, St. Francis of Assisi, Haydn's Creation, Hamilton Harty's Mystic Trumpeter, Berlioz' Damnation of Faust, and Wolf-Ferrari's La Vita Nuova.

The next festival will take place the last week of May, 1917. For program of last festival, see page 76.

### STUDENTS' RECITALS AND SOLO CLASSES

Frequent recitals are given by the students to accustom them to public appearance, and as an incentive to diligent application. At the close of the year a series of individual recitals is given by advanced students. As a preparation for these performances, weekly solo classes are held, at which all students must appear, when directed by their instructors. These classes have proven of much value to those who are troubled with nervousness or timidity in performing before others. The meetings are of an informal character, and the student receives the benefit of a wider range of work than he alone is able to cover, and his ambition is kindled by observing the work accomplished by others.

These classes are made part of the regular courses, and attendance upon them is required by all entering these courses. Fifty-four student recitals were given in the past year.

### STRING QUARTETTE

The school possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the past nineteen years it has presented, with the assistance of various members of the faculty, practically all of the most important compositions having to do with solo string instruments or such instruments in combination with the piano. Trios, quartettes, quintettes, sextettes and septettes, with and without piano, by the great classicists Handel, Haydn, Mozart, Beethoven and Brahms have been numerously represented; while the great romanticists Schumann, Schubert, Mendelssohn and Dvorak have received generous attention. The French composers have been represented by Franck, Godard, St. Saens and Debussy; the Russian by Borodin, Liadow, Rubinstein and Tschaikowsky; the Scandinavian by Gade, Grieg and Svendsen; and the Italian by Sinnigaglia and Wolf-Ferrari. The American composer has not been neglected, works by Charles Elander, Arthur Foote, Harold E. Knapp, Arne Oldberg, Daniel Protheroe, Albert G. Wathall and Adolph Weidig being included. Such rarely heard works as the Beethoven Quintette for piano, oboe, clarinet, French horn and bassoon; the Oldberg Quintette for the same combination; the Herzogenberg Quartette for wood-wind; and the Brahms Trio for piano, violin and waldhorn have also been performed.

Chamber music is conceded to be the most perfect expression of instrumental music, and its refining influence upon the taste of the students cannot be overestimated. The string quartette

is open for engagements. Dates may be arranged through the Secretary of the school.

### ARTISTS' SERIES

Ten years ago a series of eight concerts was inaugurated in the School, known as the Artists' Series. Four of these are given by the University String Quartette and members of the Faculty, and four by visiting artists and organizations. An "incidental fee" of fifty cents per quarter, which is charged each student registering in the School, gives admission to this valuable series of concerts. For programs of the past season see Appendix, pages 78 and 79.

### CONCERT ADVANTAGES

While the primary function of a school of music is to give the best possible technical and artistic instruction, its duty is but half performed if frequent opportunities be not given for hearing the best music. These should include the standard symphonies and oratorios, the most notable works in chamber music, as well as the more usual compositions for piano, violin, 'cello, organ and voice. In this regard the Northwestern University School of Music offers almost unprecedented advantages. In the way of orchestral concerts, one of the finest organizations in the world, founded by Theodore Thomas gives a series of twenty-eight concerts under Frederick Stock, the successor to Theodore Thomas. These concerts are given in Orchestra Hall, Chicago, a building erected especially for the purpose at an outlay of three-quarters of a million dollars. The greatest living solo artists appear at these concerts, and the orchestral repertoire embraces practically everything that has been written. Each program is given on a Friday afternoon and repeated the following Saturday night. The afternoon concerts are of special convenience to the students, and the lesson schedules are arranged so far as possible so that the afternoon concert may be attended. Tickets for these concerts may be obtained for twenty-five cents.

Besides the concerts already mentioned by the Evanston Musical Club and the Festival Association, the Apollo Musical Club of Chicago gives three oratorio performances each year, with the best available solo talent. Also the Musical Art Society of Chicago gives two notable concerts each season.

As to individual concerts, a season never passes without numerous opportunities of hearing the very greatest singers, pianists and violinists now upon the concert stage.

When to these attractions are added the faculty concerts of the School, the forty or fifty student recitals and the weekly solo classes, the student has the opportunity for becoming familiar with a vast amount of the best music.

### PIANOS AND ORGANS

The Mason & Hamlin and the Cable pianos are used in the School of Music for teaching and practice purposes, and for all concerts and recitals. The School uses seventy-four instruments, in grands and uprights.

A Casavant three-manual pipe organ, a Pilcher two-manual pipe organ, two three-manual Mason & Hamlin reed organs and a pedal piano are available in the School for the use of organ students.

### BOARD IN EVANSTON

#### For Men

The new dormitories on the North Campus are models of beauty, comfort, and sanitation. They are fire-proof, heated by steam and lighted by electricity. Each room is for one person, and the cost to the student for the school year, September 20 to June 17, is from $90.00 to $150.00. Housed in one of the dormitories a well equipped restaurant is conducted in the "cafeteria" manner. For full information concerning the men's dormitories, address the Registrar, University Hall, Evanston. Men may secure comfortable homes in private families. Clubs are also formed, in which the cost of board is reduced to a minimum, but board in clubs cannot be secured in advance by newcomers.

#### For Women

Women students not residing at their own homes in Evanston may live at such houses only as are formally approved by the Dean of Women. A list of such may be had upon application to the Secretary of the School of Music. Under no circumstances are non-resident women permitted to live in other than approved houses or to change their place of residence during the school year without express permission of the School of Music Assistant to the Dean of Women.

The price of room and board averages about $7.75 per week.

Willard Hall, the largest women's dormitory of the University, is reserved for students of the College of Liberal Arts, and for a

very limited number of students of the School of Music whose general education is of college grade. Application must be made to the Dean of Women, Willard Hall, at least six months in advance.

Other dormitories for women are Pearsons Hall and Chapin Hall which are intended for students of limited means, and are in charge of an association of women residents in Evanston, incorporated as the Women's Educational Aid Association. This association considers the claims of all applicants for admission and has a friendly supervision over the residents of these halls. The lighter housework of Pearsons and Chapin Halls is done by the young women residing in them, under the direction of a competent matron. Thus the expenses of living are materially reduced. It is usually necessary to make application for admission to Chapin or Pearsons Halls several months in advance, as accommodations there are in great demand.

In recent years the Halls mentioned above have been insufficient to provide for all women students not living in their own houses, and additional accommodations have been secured by approving houses under private management. While these are reserved for students, the University takes no responsibility for them other than to assure itself that they are suitable places for students to live and that University regulations are complied with.

Women students are not permitted to room in the same houses in which men students reside.

All women students of the University come under the jurisdiction of the Dean of Women, especially as regard conduct and living arrangements.

### RESIDENT NURSE

Oversight of the health of all non-resident women students of the School of Music is exercised by a trained nurse, who visits the dormitories and boarding houses occupied by them, giving attention to the general sanitary conditions of the house as well as to the health of the women. It is her aim to guard against the necessity for calling a physician, but she sees that no young woman needing attention is neglected. In case of illness she is consulted before a physician is called, except in cases of emergency.

By this provision, notwithstanding the special fee which is charged to non-resident women students, much may be saved to the young women in physicians' charges.

### ESTIMATE OF EXPENSES

As an aid to prospective students in calculating the probable total expense of their music study, and as a supplement to the table of quarterly fees on pages 45 to 48, the following estimate is given of a year's sojourn in Evanston for the typical regular course student taking one major study in Course I:

#### FIXED CHARGES

| | |
|---|---|
| Matriculation Fee, paid but once | $ 5.00 |
| Registration Fee, $1.00 a quarter | 4.00 |
| Theory Fee, $22.50 a quarter | 90.00 |
| Incidental Fee, 50 cents a quarter | 2.00 |
| Musical Club Tickets, 50 cents for each of two quarters | 1.00 |
| Resident Nurse Fee, $2 a semester | 4.00 |
| Text-books, Sheet Music, etc., estimated | 12.00 |
| Total Fixed Charges | $118.00 |

#### VARIABLE CHARGES

| *To a Piano Student* | Minimum | Maximum |
|---|---|---|
| Piano Lessons, two a week, at the reduced fee granted to regular students | $ 84.00 | $200.00 |
| Piano Practice, 3 hours daily | 36.00 | 36.00 |
| | $120.00 | $236.00 |
| Fixed Charges as above, added | 118.00 | 118.00 |
| Total | $238.00 | $354.00 |
| *To a Vocal Student* | | |
| Vocal Lessons, two a week, at the reduced fee granted to regular course students | $ 84.00 | $200.00 |
| Vocal Practice Room with use of piano, 3 half-hour periods a day, $4.50 a quarter | 18.00 | 18.00 |
| | $102.00 | $218.00 |
| Fixed Charges as above, added | 118.00 | 118.00 |
| Classes in Language and Diction added | 30.00 | 30.00 |
| Total | $250.00 | $366.00 |
| *To a Violin Student* | | |
| Violin Lessons, two a week, at the reduced fee granted to regular course students | $ 84.00 | $168.00 |
| Violin Practice Room, 4 hours daily | 16.00 | 16.00 |
| | $100.00 | $184.00 |
| Fixed Charges as above, added | 118.00 | 118.00 |
| Total | $218.00 | $302.00 |

| *To an Organ Student* | | |
|---|---|---|
| Organ Lessons, one a week, at special rate | $ 60.00 | $100.00 |
| Organ Practice, one hour daily | 30.00 | 70.00 |
| | $ 90.00 | $170.00 |
| Fixed Charges as above, added | 118.00 | 118.00 |
| Total | $208.00 | $288.00 |

An estimate for a student in the Course in Public School Music Methods is as follows:

FIXED CHARGES

| | |
|---|---|
| Matriculation Fee | $ 5.00 |
| Registration Fee, $1.00 a quarter | 4.00 |
| Theory Fee, $32.50 a quarter | 130.00 |
| Incidental Fee, 50 cents a quarter | 2.00 |
| Resident Nurse Fee, $2 a semester | 4.00 |
| Text-books, Sheet Music, etc., estimated | 12.00 |
| Total Fixed Charges | $157.00 |

VARIABLE CHARGES

| | Minimum | Maximum |
|---|---|---|
| Vocal or Instrumental Lessons, two a week at the reduced rate granted regular course students | $ 84.00 | $200.00 |
| Practice, 3 half-hours to 3 hours daily | 18.00 | 36.00 |
| | $102.00 | $236.00 |
| Fixed Charges, as above, added | 157.00 | 157.00 |
| Total | $259.00 | $393.00 |

The maximum rates quoted include private lessons with the head instructors, and in case of piano and vocal study a choice of instructors will be found at rates varying between the two extremes. The cost of organ practice may also be varied.

Under "fixed charges" the item of Resident Nurse Fee is not chargeable to men students.

The above estimates include five hours study in the College of Liberal Arts or the Academy; but any additional studies there or in the School of Music are charged at Special Student rates.

### SELF-HELP

Students desiring to keep their expenses as low as possible find opportunities for giving instruction or doing light manual labor in

exchange for board and room. Evanston offers unusual opportunities for self-support. The town is wealthy, generous, and sympathetic with the ambitions of students. Many of the residents of the city have themselves been students in the University.

Common tasks performed by students are the care of lawns and furnaces, bookkeeping, various forms of clerical work, stenography, serving as salesman in the stores in Evanston or Chicago, canvassing, and many other occupations. The University publishes a leaflet on this subject which may be obtained by addressing the Registrar's Office, University Hall, Evanston.

There is little clerical work in the University offices or in the stores of Evanston that is available for young women, unless they can give their full time to it. The main reliance of young women needing to earn their way is in the lighter domestic service of Evanston homes. Such students are not regarded as servants, but are treated with consideration and given the time necessary for class-work and for study. Some young women performing this kind of service find their relations so agreeable that they spend several years in the same home. It is essential that the young woman have experience in housework. For several years past there have been more calls for such student help than could be supplied.

It is not practicable to negotiate for such places by correspondence. The student therefore should be in Evanston a week or two before the opening of school, and pursue the matter in person.

It is not wise to come to Evanston without money in hand to pay tuition, and one should not expect to make more than room and board by work.

The College Y. M. C. A. and the College Y. W. C. A. conduct free employment bureaus for students, and their respective secretaries may be addressed or consulted personally.

### MUSICAL EMPLOYMENT BUREAU

The School of Music conducts a free employment bureau for the benefit of its students both past and present, and all former students are cordially invited to utilize it if they desire the School to assist them in securing positions. Write the Secretary for a registration card.

The School is in receipt of a considerable number of inquiries for well-equipped teachers, and is always glad to recommend capable graduates. As a rule, either highly gifted and trained specialists are

asked for, or candidates who are able to teach two or more branches, such as a piano and voice, piano and organ, voice and violin, etc. As a natural result the more broadly educated and advanced the student is, the more likelihood there is of securing a good position.

Many of the inquiries are for those who have had teaching experience, and our graduates of former years who are now in the teaching field can with profit to themselves keep us informed of their whereabouts and of their desires for better positions.

Attention is called to the practical advantages of the course in Public School Music Methods. A position as Supervisor of Music may frequently be found useful as a means of establishing one's self in a community where later a more profitable following as teacher of piano or voice culture may be developed. Such a position serves the double purpose of supplying an immediate income, and the opportunity of coming in contact with the musical public.

### MISCELLANEOUS INFORMATION

Students are required to register in the office of the School of Music at least one week before the close of each quarter on the proper blanks furnished for the purpose.

Students may enter at any time for the unexpired portion of a quarter, otherwise registration can be made only for a full quarter.

Students are expected to conform to the rules of the School and of the University. Young women students are expected to conform to the regulations of Willard Hall, whether they reside there or elsewhere.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students completing at least one year's work satisfactorily are entitled to a statement indicating the fact.

Students may not appear in public performances without consent of their instructors.

Students may not continue in the theoretical courses without passing the examinations.

Unsatisfactory work, misconduct, or unpaid bills may subject a student to dismissal at the discretion of the Faculty.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

Students are not permitted to change their registration, nor to reduce the amount of work originally planned without the consent of their advisers and the Dean of the School. This refers both to lessons and to practice hours.

Students not living at their own homes must do their practicing in the School of Music buildings, in rooms assigned to them by the Secretary, the number of hours per day to be decided by the student's adviser. Exceptions to this rule may be granted only by consultation with the Dean.

The School conducts a music store for the convenience of the students. Orders left at the Secretary's office will be filled the second day afterward, to be paid for in cash.

To qualify for the reduced tuition rates granted to members of ministers' families, application blanks must be obtained and properly filled out and returned to the Secretary.

To "Special Students" in the School of Music a single study in the College of Liberal Arts costs $66.00 a year. More than one study costs the full tuition of $110.00 a year. Other small fees in addition.

To "Special Students" in the School of Music a single study in the Academy costs $55.00 a year. More than one study costs the full tuition of $110.00 a year.

*Students are advised to report at the office of the School of Music a day or two before the beginning of the term to secure more favorable lesson and practice hours.*

*Prospective students who are desirous of personal consultation during the summer regarding their studies are requested to make appointments by mail.*

*Owing to the crowded condition of the School of Music, students desiring to study with leading teachers are advised to make application to the Secretary for time some months in advance of the fall opening.*

*The Summer School Bulletin and the School Announcement are issued in April and July respectively. Bulletins will be mailed to any address without charge upon application to either of the undersigned at Music Hall, Evanston, Illinois.*

*IRVING HAMLIN,*
*Secretary*

*PETER CHRISTIAN LUTKIN,*
*Dean*

# Register of Students, 1915-1916

## POSTGRADUATES

Brown, Elizabeth .....Evanston
Carlton, Edith Marion.....Sycamore
Carter, Gertrude .....Evanston
Dennis, Charles Maschal.....
.....Mahanoy City, Pa.
Falcon, Myrtle Nightingale..Evanston
Greig, Clarissa Ella.....
.....Storm Lake, Iowa
Harbaugh, Bertha Florence...
.....Highland Park, Ill.
Henke, Mary Mulfinger.....Chicago
Howe, Charles Merwin....Evanston
Martin, Arthur Stanley....Evanston
Muse, Elizabeth..Mason City, Iowa
Ruegnitz, Rose Lena.....Evanston
Smith, May Isabel.....Kewanee
Vincent, Esther Hayes.....Evanston

## IN REGULAR COURSES

Abel, Muriel Rosmond.....
.....Montesano, Wash.
Aeilts, Johanna Amelia.....
.....Little Rock, Iowa
Allen, Thurma Margaret....
.....Laurens, Iowa
Allison, Julia.....Cherokee, Iowa
Allman, Florence Elizabeth..
..... Rensselaer, Ind.
Anderson, Gladys Antoinette.
..... Evanston
Andrew, Bessie Mae.Primghar, Iowa
Andrew, Geneva Helen.....
.....Boulder, Colo.
Anschutz, Ralph Frederick...
.....St. Louis, Mo.
Antoszewski, Rebecca Tennetta
..... Glencoe
Armstrong, Mary .....Chicago
Armstrong, Susannah Winifred
..... Glencoe
Arnold, Ethel Fineta.....
.....Summerset, Ohio
Ashbaucher, Herman Godfrey
.....Bluffton, Ind.
Atkinson, Anna Ford.....Astoria
Aurelius, Mae Emma.....Chicago
Austin, Bernice Lorena.....Chicago
Bacon, Ernst Lecher.....Chicago
Baier, Alma.....St. Louis, Mo.
Baker, Carrie Margaret.....
.....Maryville, Mo.
Barker, John David....Girard, Kan.
Barker, Josephine....Delavan, Wis.
Barker, Paul Woods.....Lake Bluff
Barnes, Amy..Redwood Falls, Minn.
Barnes, Elfleda Frances....Evanston
Bau, Helen Vonling.....
.....Shanghai, China
Beall, Annie Marie.....
.....San Marcos, Tex.
Beery, Leon Felix.....Elgin
Benner, Ivan .....Macomb
Bertelsen, Martha Elizabeth..
..... Holstein, Iowa
Best, Florence Cooper.....
.....Ironwood, Mich.
Blair, Mary Constance.....Winslow
Blake, Margaret Whyte....Chicago
Boody, Lenore Grace.....
.....Des Moines, Iowa
Boss, Helen Kathryn..Elkhart, Ind.
Boyd, Alice R.....Galva
Boyles, Helen Dart...Marion, Iowa
Bradbridge, Violet Aileen....
.....Hutchinson, Kan.
Bradford, Lois Ruth.....Evanston
Brant, Ada Elouise.....Chicago
Briel, Marie Elizabeth.....Peru
Brown, Margaret .....Evanston
Brown, Obera Emily..Atlantic, Iowa
Brown, Ruth Lillian.....
.....E. Las Vegas, N. M.
Brummitt, Mary Helen.....
.....New Carlisle, Ind.
Brumund, Lina Amanda.....Joliet
Buck, Mildred.....Audubon, Iowa
Busby, Lois.....Rose Hill, Iowa
Butterworth, Florence Myrtle.
..... Sedalia, Mo.

Byxbee, Beatrice .....Evanston
Carling, Joseph Alex.....
.....Jamestown, N. Y.
Carney, Dorothy Delight...Steward
Carringer, Jane Marie.....
.....Denver, Colo.
Carson, Harold Paul.....Olney
Carter, Eleanor Consider..Evanston
Carter, Helen Hyde.....Chicago
Cason, Mary Margaret..Canton, Mo.
Chamberlain, Glen Watson..
.....Berkeley, Cal.
Charleston, Thurman Fred...
.....Marshall, Mo.
Chessman, Dorothy Grace....Byron
Chester, Alma Christina.....Capron
Claxton, Mabel .....Chicago
Coatsworth, Lucille Frances..Galena
Cohn, Minnie .....Evanston
Compton, Georgia Emily.....
.....Elkhart, Ind.
Conn, Ardath.....Wayne, Neb.
Corkill, Milchrist Rowena....Galva
Cox, Dorothy .....Glencoe
Cramblet, Mabel .....
.....Muskegon Heights, Mich.
Crane, Julia Esther.....
.....Burlington Junction, Mo.
Crissey, Florence Eunice.....
.....Janesville, Wis.
Criswell, Emory.....New Boston
Cunningham, Mildred Catherine.....Cambria, Wis.
Dahlquist, Esther Alfrida....
.....St. Paul, Minn.
Dawson, Milley Blanche.....
.....Grant City, Mo.
Dealy, Josephine.Emmetsburg, Iowa
Dickman, Leona Emma.....
.....Plainview, Minn.
Dillon, Adelaide .....Chicago
Divine, Mabel Adelle.....Sycamore
Drake, Romola Beatrice.....
.....Tecumseh, Okla.
Dreskell, Miles Augustus....
.....Key West, Fla.
Dunham, Clarissa Arah.....
.....Waupun, Wis.
Dunn, Margaret Mary.....
.....St. Cloud, Minn.
Eastwood, Joe Raymond.....
.....Watertown, S. D.
Eberhart, Mildred...La Crosse, Wis.
Eddy, Martha Isabelle.....Evanston
Edenburn, Ida May..Columbus, Ind.
Erickson, Ruth Louise.....Evanston
Ericson, Edith Marguerite.Evanston
Ericson, Gail Irene.....Lead, S. D.
Erlewein, Perdita .....Chicago
Everingham, Ethel.Kansas City, Mo.
Fairbanks, Nina Marie.....
.....Charles City, Iowa
Fallen, Mildred Anna.....Evanston
Farmer, Gwendolyn.....Vandalia
Feiler, June.....Evanston
Felt, Elizabeth.....Chicago
Fenner, Hedwig Marie.....Chicago
Fisher, Allie Mae.....La Junta, Cal.
Foberg, Selma Marie..Topeka, Kan.
Foster, Elinor.....Evanston
Fox, Adele Imogene.....Chicago
Frankhauser, Margaret.....Chicago
Frazier, Annette..Winona Lake, Ind.
Frazier, Cleo .....Paris
Freeman, Marguerite.....
.....Clear Lake, Iowa
Gabel, Nina Almira.....Sycamore
Gardner, Wilhelmina Phillips
..... Chicago
Ganschow, Theodore Frederick
.....Wells, Minn.
Gaskill, Cora .....Joliet
Geitz, Edna.....St. Louis, Mo.
Gillogly, Mary-Ferne.....Newman
Glanville, Gail .....Stockton
Gohn, Florence Mae..Rochester, Ind.
Gohn, Vera Genevieve.....
..... Rochester, Ind.
Goodall, Florence Adaline....
.....Rockford, Iowa
Goodman, Grace Estelle.....
.....South Bend, Ind.
Grandland, Florence Mildred
..... Maywood
Greenwood, Marie Semper..Chicago
Gregory, Mary Adaline.....
.....Creston, Iowa
Griffin, Mary Grace.....La Salle
Gunderson, Agnes Elvira....
..... Crookston, Minn.
Gunther, Helen Wilamene.Kewanee
Hadcock, Frances Jeanette....
.....Stevens Point, Wis.
Hagerman, Clara Marguerite
.....Ludington, Mich.
Hamlin, Hattie Lloyd.....Chicago

Hanson, Howard Harold.....
.....Wahoo, Neb.
Hanson, Luella Esther.....Morris
Hanson, Mabel Grace.Fertile, Minn.
Harris, Kathryn...Pembina, N. Dak.
Hauenstein, Henrietta.....
.....New Ulm, Minn.
Hayes, Winnifred Theresa...
.....Chisholm, Minn.
Hays, Louise.....Kahoka, Mo.
Heddles, Catherine Virginia..
.....Paonia, Colo.
Heisinger, Fannie Grace.....
.....Oshkosh, Wis.
Heistand, Elizabeth .....Chicago
Helfrich, Gladys Barbara....
.....Elkhart, Ind.
Henry, Mabelle.....La Porte, Ind.
Herz, Clara Charlotte.....Chicago
Herzog, Marie Louise.....Chicago
Higley, Frances Leanora.Waukegan
Hill, Ina H.....Evanston
Hillyard, Alexander Reid....
.....Kansas City, Mo.
Hixon, Helen Grace.....
.....Crown Point, Ind.
Holden, Mercedes Davis....Chicago
Holt, Mabel Rhodis.....
.....Clear Lake, S. Dak.
Holte, Maude Marion.....Chicago
Horn, Edith Frances.....Streator
Hoss, Wendell Engstrom...Evanston
Houser, Margaret .....Lincoln
Hughes, Elizabeth Rosalind.Chicago
Hughes, Mary Angeline....Chicago
Iltis, Leon Leonard...Duluth, Minn.
Jacobs, David.....St. Louis, Mo.
Jansky, Willa .....Chicago
Jelleff, Margaret Belle.....
.....New London, Wis.
Johnson, Alice Hough.....Galva
Johnson, Carrie Mac.....
.....Richmond, Tex.
Johnson, Carolyn....Waterloo, Iowa
Johnson, Lucille.Arkansas City, Kan.
Johnson, Margaret Ann....Evanston
Jones, Elizabeth Zillah..Lyons, Kan.
Jones, Helen Aletha.....Evanston
Joyce, Kathryn.....Ogden, Utah
Kaiser, Mildred Julia.....Chicago
Kisch, Mary Harriette.....Evanston
Kistler, Sarah Katherine.Akron, Ind.
Kneeshaw, Katherine Amelia
.....Pembina, N. Dak.
Krippene, Adeline Abbie.....
.....Oshkosh, Wis.
Kuhn, Myra Alice....West Chicago
Kyle, Anna .....Havana
Lapsley, Letha Lysle.....Trivoli
La Rash, Esther Jane.....Molije
La Violette, Wallace Wesley.
.....Spokane, Wash.
Lees, Lineta Elmina.....Elgin
Lieberthal, Eugene .....Chicago
Lindahl, Alma Charlotte.....
.....Crystal Falls, Mich.
Long, Robert Clifton.....
.....West Lafayette, Ind.
Loy, Sylvia Lor Raine.....Streator
Lundberg, Hilda Christine....
.....Clarkfield, Minn.
Lynch, Mildred Claudine.....
.....Poplar, Mont.
MacFarlane, Gladys Mae....
..... Spokane, Wash.
Manley, Ruth Viola.....Harvard
Mann, Ruth Hulda..Cleveland, Ohio
Manning, Lura .....Evanston
Marseilles, Frances Willard..
..... Clinton, Mo.
Martin, Edna May..King City, Mo.
Marvin, Marie Bianca.....Evanston
Mason, Delevene Katherine...Elgin
Mathiesen, Freda Harriet....Ottawa
Matson, Nettie.....Taylor, Wis.
Maurer, Edith Estelle...Collinsville
Maxwell, Alice Elizabeth....
.....Arlington, S. Dak.
Maze, Frances .....Peru
McClanahan, Richard Harold
..... Rushville, Ind.
McConaughey, Grace .....
.....Wayland, Iowa
McGinnis, Violet Jane.....
.....Jamestown, N. Dak.
Mears, Helen .....Evanston
Metcalf, Marian Woodbridge
....Grosse Pointe Farms, Mich.
Meyer, John Theodore...Rock Falls
Miller, Frances Neff.Groton, S. Dak.
Miller, Gertrude Evangeline.
..... Evanston
Miller, Helen Caroline.....Chicago
Miller, Jessie Irene.....Chicago
Milner, Grace E.....Plymouth, Ind.

Mitchell, Grace Maurie....Danville
Moerke, Elizabeth Bernice...
.....Oshkosh, Wis.
Mohr, Florence Elizabeth.....Pekin
Mueller, Anita Bertha.....Highland
Murdock, Margaret Euphemia
.....Sioux Rapids, Iowa
Murphy, Marian Elizabeth.Evanston
Nelson, Clara Marie.Waupaca, Wis.
Neumann, Helen.....La Grange
Nichols, George Leland..La Grange
Nusbaum, Gladys..Storm Lake, Iowa
Nuzum, Florence Washburn..
.....Janesville, Wis.
O'Connor, Gladys Marie....Chicago
Ollendorf, Inez Edna.....Chicago
Olsen, Harriet Virginia.....Chicago
Patt, Leah Emily.....Creston, Iowa
Patton, Pauline Eleanor.....
..... Coffeyville, Kan.
Pease, Agnes Madeleine.Kenilworth
Pember, A. H.....Janesville, Wis.
Penwell, Bruce .....Pana
Philleo, Marion .....
.....Grand Rapids, Wis.
Pierce, Luella Chapman.....
.....Fort Atkinson, Wis.
Pieters, Marguerite.....
..... Kalamazoo, Mich.
Postel, Zerita Marie..Muscoda, Wis.
Price, Lucile Vivian.....Evanston
Putnam, Mary Magdalene..Penfield
Quackenbush, Charles Verbeck
..... Evanston
Randall, Mae Angeline.....
.....Billings, Mont.
Redfield, Irma Noreen.Spencer, Iowa
Reimann, Maybelle Emma....
.....Hull, Iowa
Renfro, Eva Marie.....Collinsville
Richards, Anna Marie.....Chicago
Rime, Luella Christine.....
.....Dell Rapids, S. Dak.
Robinson, Beth Milnor.....
..... Pasadena, Cal.
Rockwell, Lillian Mae..Manly, Iowa
Rowland, Josephine....Rome, N. Y.
Rudolph, Ruth Myrtle.....Chicago
Ruff, Madeleine Helen.....Chicago
Saurer, Harold Dale...Markle, Ind.
Sayles, Phyllis Elizabeth.....
.....Keshena, Wis.
Scanlan, Helen Margaret....
.....Minneapolis, Minn.
Schaffter, Dorthy .....
.....Eagle Grove, Iowa
Schantz, Carrie Cordelia.....
.....Wayland, Iowa
Scheidenhelm, Frances L...Wilmette
Schneider, Ruben Percival.Evanston
Schrottky, Rose Anna.....Chicago
Schuh, Norma Meyer.....
.....Milwaukee, Wis.
Schwuchow, Myrtle Albertina
..... Chicago
Shaw, Mildred Marie.....Batavia
Shipman, Ida Eleanor.....Chicago
Shirk, Ellen.....Brookville, Ind.
Simmons, Ada Belle...Algona, Iowa
Skidmore, Inez Elizabeth.....
.....Van Wert, Iowa
Smith, Dorothy Dawson.....
.....Oshkosh, Wis.
Smith, Howard Scott..Wabash, Ind.
Snavely, Dorothy Frances....
.....Ironwood, Mich.
Snider, Elthea.....Spencer, Iowa
Snider, Helena.....Hailey, Idaho
Spencer, Mildred Isabel.....
.....Kansas City, Mo.
Spicer, Grace Emma.....Marseilles
Steenburg, Pauline Budd.....
..... Farmington
Stephenson, Adah Evelyn....
.....Enid, Okla.
Stewart, Lora.....Hanna City
Stewart, Roscoe Emerson.....
.....Coldwater, Mich.
Strohm, Albert Johann.....
.....Evansville, Ind.
Sundet, Mabel.Chippewa Falls, Wis.
Swan, Eva Pearl.....Paxton
Taggart, Bernice....Marlette, Mich.
Terbush, Mary Adelaide.....
..... Flint, Mich.
Thatcher, Adaline Adams....
.....Grand Rapids, Mich.
Thorne, Lois.....Janesville, Wis.
Thomas, Mary Rowena.Milton, Ore.
Thwing, Ruth Manning.....
.....Kansas City, Mo.
Tindall, Glenn Means.....
.....Shelbyville, Ind.
Towner, Martha...Muskegon, Mich.
Trafford, Doris.....Chicago

Turek, Cecilie Elizabeth....Chicago
Tyden, Florence .....Evanston
Upperman, Armorel Marie..
..... Wyoming
Van Persyn, Grace B.....Evanston
Van Toll, Josephine Cornelius
..... Chicago
Velde, Eileen .....Pekin
Wade, Dorothy Eloise.....Rockford
Wagner, Miriam .....Evanston
Walker, Francis Ingold....Wilmette
Walsh, Margaret Mary.....
.....Richland Center, Wis.
Waterbury, Emma Louise.. ..
.....Kalispell, Mont.
Wear, Wilda Blanche....Princeville
Webb, Bertha Ann.....Benton
Webb, Leah Berney...East St. Louis
Weintz, Ottilie Elizabeth.....
..... Evansville, Ind.
Wessel, Mark Ernest.....
.....Coldwater, Mich.
White, Helen Wheeler.....Chicago
White, Jones Chesla....Georgetown
Whiteside, Helen Gertrude..Onarga
Whittle, Glenn Charles.....
..... Waterloo, Iowa
Wilhoit, Naomi Kathleen..Westfield
Willoughby, Winifred Dell..
.....East St. Louis
Wilson, Maude.Marshalltown, Iowa
Wink, Clara.....Kearney, Neb.
Wolcott, Alice Jeanette.....
.....Manchester, Iowa
Wolf, Lucile Ena.....Kankakee
Woodruff, Edith Salome.....
.....Brunswick, Me.
Worrell, Cecile Allene.....
.....Pentwater, Mich.
Wright, Myra Kathryne.....
.....St. Cloud, Minn.
Yates, Erma Valancia.....
.....Junction City, Kan.
Zingheim, Reta...Blue Earth, Minn.
Zink, Gladys Marie.....
.....Grand Rapids, Mich.

SPECIAL STUDENTS

Aguilar, Charlotte Eline.....
.....Montreal, Canada
Anson, Fannie Florence.....
.....Hamilton, Mont.
Arnemann, Viola Signe.....
..... Galveston, Tex.
Bachelder, Helen Frances..Evanston
Beckstein, Adelaide .....Evanston
Beddow, Opal.....Waukon, Iowa
Bell, Gladys Marilla.....Harvard
Bender, Gretchen .....Chicago
Bennett, Arthur Vincent.....
.....Des Moines, Iowa
Blair, Margaret Reba.....Evanston
Bonhus, Amanda .....
.....Valley City, N. Dak.
Bonhus, Marguerite Cora....
.....Valley City, N. Dak.
Boos, Everel Adam.....Joliet
Brace, Mallison .....Evanston
Bratland, Clara Alvilda.Blair, Wis.
Brekke, Ida Mae.....Rosholt, Wis.
Brush, Beulah Aileen.....
.....Port Huron, Mich.
Bryant, Hilda Jernberg.....Chicago
Buck, Esther Morris.....Evanston
Buffington, Eugenia Moore.Evanston
Butzow, Blanche J.....Evanston
Byron, Ruby Hildebrand..Winnetka
Callahan, Samuel Miller....Chicago
Canaday, Marguerite Catherine .....Danville
Candee, Dorothy .....Evanston
Carroll, Gertrude Dorothy.Evanston
Carter, Louise .....Evanston
Cedargreen, Mae Alvira.....
..... Clinton, Iowa
Chandler, Kathryn .....Evanston
Cherven, Julia.....Holland, Mich.
Cieslak, Joseph Stanley....Evanston
Cissna, Clara Rosma.....Evanston
Clark, Anna Carolyn.....Evanston
Clarke, Ruth .....Evanston
Clymer, Philena Wilson.....
.....Goodland, Ind.
Cole, Helen Janet.....Evanston
Collins, Leota Alice.....Evanston
Corthell, Robert Clinton.....
.....Laramie, Wyo.
Crawford, Jean .....Evanston
Crane, Bertha E.....Evanston
Crew, William Henry.....Evanston
Dahm, Peter.....Mortons Grove
Dame, Marion Eleanor....Evanston

Datson, Florence Lilian.....
.....Painesdale, Mich.
De Golyer, Helene.....Evanston
De Swarte, Bruce Haven.....
..... Wauwatosa, Wis.
Dienner, Pearl Calhoun.....Chicago
Dutton, Viva Erma.....
.....Charles City, Iowa
Earhart, Ruth Irene.....Evanston
Eastman, Clementine .....Wilmette
Eddy, Harriet Lillian.....Evanston
Elliott, John .....Evanston
Emery, Ruth Helen.....Evanston
Evans, Blanche Ruth.Muscoda, Wis.
Fate, Heber Bingham.....Lena
Feidler, Florence Marie.....
.....Superior, Wis.
Fick, S. Elizabeth.....Wilmette
Frazier, Leota .....Savannah
Freeman, Josephine .....
.....Independence, Iowa
French, Miriam.....Highland Park
Godsave, Hazel Fern.....Evanston
Graham, Gladys M.....Evanston
Greene, Kathryne A.....Winnetka
Grier, Mary Rhoda.....Evanston
Hammond, Lillian Ethel.....
..... Waterloo, Iowa
Hanley, Eleanor Frances.....
.....Marlette, Mich.
Hanpe, Bertha Mary.....
.....Rock Rapids, Iowa
Hayford, Walter Stone....Evanston
Healy, Jean.....Ironwood, Mich.
Hill, Mary Oral.....Streator
Hoffman, Louise Kathryn..Evanston
Holgate, Barbara .....Evanston
Holme, Paul Bedford.....
.....St. Joseph, Mo.
Jackson, Caroline Emily.....
.....Hubbard Woods
Jacobson, Bertha .....Evanston
Jacobson, Emma Louise.....Chicago
Jenks, Loren Morgan.....
.....Prairie City, Iowa
Jennings, Esther Ellen.....Evanston
Jennings, Margaret Jeannette
..... Evanston
Johnson, Parkman .....Evanston
Johnston, Benjamin Eyanson..
.....Chesterton, Ind.
Jones, Florence Kathryn...Evanston
Jordan, Eda Harper.....Evanston
Kelsey, Martha .....Evanston
Kimbark, John Rice.....Evanston
King, Alvin Jonathan.....Evanston
Lavely, Leona .....Evanston
Lehrbas, Esther E....Wausau, Wis.
Levine, Nathan .....Chicago
MacAusland, Bertha Hartsfiorn
..... Evanston
Macknet, Eunice Rhoda.....Decatur
Madsen, Dorothy Maud...Winnetka
Magill, Mary Charlotte....Evanston
Maltby, Clarence .....Evanston
Marburger, Victor Reginald..
.....Ludington, Mich.
Mason, Francis Marion....Rossville
McCandless, Addison Sylves-
ter .....Beaver Falls, Pa.
McCauley, Lee Charles.Elwood, Ind.
McKenzie, Marion Jane....Esmond
Meyer, M. K.....Winnetka
Meyer, Mary Bailey.....Evanston
Miller, Miriam Moore.....
.....Cedar Falls, Iowa
Mitchell, Mrs. F. J. R.....Evanston
Moe, Ellen.....Elk Rapids, Mich.
Montgomery, Olive Elizabeth.
..... Evanston
Moore, Caroline Daniels...Evanston
Morse, Mrs. Jared K.....Evanston
Moser, Harry B.....Eldora, Iowa
Mullin, Belle Youngblood...Chicago
Noyes, E. Louise.....Highland Park
Noble, Isabel H.....Evanston
Olive, Fern Lucile...Scranton, Iowa
Olson, Lillian Ardella.....Evanston
Palmer, Claude Earl.....Evanston
Parker, Priscilla .....Evanston
Pearson, Esther Eunice.....Chicago
Pearson, Josephine .....Evanston
Petrie, Hazel E.....Linton, N. Dak.
Porter, Hugh Boring.....Evanston
Rankin, Mamie Harris.....
..... Amarillo, Tex.
Richardson, Lucy .....Evanston
Richmond, James H.....Elgin
Riley, Dorothy .....Evanston
Robbins, Myra Elizabeth...Evanston
Roemer, Caroline H. Pier....
..... Milwaukee, Wis.
Roesler, Melanie Mary....Evanston
Rourke, Margaret Alice....Evanston
Ross, Mildred Denby....Carlinville
Row, Kathleen Ethel.....Evanston

Schilling, Madge Marie. Afton, Iowa
Schuler, Irene Isabel.....Chicago
Scoggin, Flavia Elizabeth..Gardner
Sharer, Elizabeth.....Mt. Morris
Sheibley, Vernal .....Streator
Shick, Mary Adaline..La Porte, Ind.
Simonds, Marshall Garfield. Chicago
Skinner, Helen Isabel.....Wilmette
Small, Charles Russell.....
.....Harrisburg, Pa.
Stokes, Marguerite Ursula. Evanston
Stone, Lorna Ruth..Pipestone, Minn.
Sunderlin, Mabel Grace...Evanston
Taber, Gertrude Josephine. Wilmette
Taylor, Whitman .....Wilmette
Thorne, Marguerite. Janesville, Wis.
Thoman, Dorothy .....Evanston
Ullrich, Alice Breytspraak. Evanston
Voorhees, Imogene Southerland
..... Evanston
Ware, Louise .....Kenilworth
Warren, Ivah Meredith....Evanston
Watt, Jane Churchill.....Evanston
Weil, Le Roy William.....Rockford
White, Ruth Henrietta....Hillsboro
Whitfield, Malcolm Hubbard.
..... Evanston
Whiting, Jessie Metcalf....Evanston
Whitney, Kathryn .....Evanston
Wolf, Ethel Hattie.....Chicago
Wright, Josephine Fellows. Evanston

PREPARATORY DEPARTMENT AND CHILDREN'S CLASSES

Adams, Dorothy .....Evanston
Atwater, Brewster .....Evanston
Badger, Margaret Youmans..
..... Evanston
Baird, Orville .....Evanston
Barry, Mary Stewart.....Evanston
Bartholf, Katherine .....Glencoe
Bartholf, Marjory .....Glencoe
Beilin, Marion .....Wilmette
Bell, Edwin John.....Evanston
Bennett, John .....Evanston
Benzing, Marian Louise....Evanston
Biggert, Phillip .....Evanston
Bovard, Alice May.....Evanston
Bradley, Francis .....Wilmette
Bradley, Margaret .....Wilmette
Bradley, Sarah Elizabeth..Wilmette
Brandt, Mildred .....Evanston
Brown, Robert William....Evanston
Bunten, Isabel .....Evanston
Burch, Norwood .....Evanston
Buswell, Florence .....Evanston
Buswell, Marion .....Evanston
Calkins, Helen .....Evanston
Camp, Rufus Swinge.....Evanston
Chamberlain, Mary Louise. Evanston
Chapman, Helen .....Evanston
Cone, Carol .....Evanston
Cook, Elizabeth Dewar....Evanston
Copper, Marion .....Evanston
Craig, John .....Evanston
Crane, William Piers.....Evanston
Dawes, Marian .....Evanston
Decker, Frances Elizabeth..Evanston
De Clerq, Gladys Electra..Evanston
Donaldson, Mabel .....Glen View
Dunn, Undine .....Chicago
Dyche, Ruth Caroline.....Evanston
Eddy, Thomas Hooker, Jr..Evanston
Ennis, Dorothy May.....Evanston
Fischer, Eleanore .....Evanston
Fowler, Aurel Grace.....Evanston
French, Richard .....Evanston
Gauger, Gladys Marie....Evanston
Gillis, Ethel Lillian.....Evanston
Gorby, Harriet Dawson....Evanston
Hart, Milton Nuveen.....Evanston
Hedrick, Roland .....Chicago
Heinsheimer, William Richard
..... Wilmette
Hewitt, Jerome, Jr.....Evanston
Hinde, Hubbard Kavanaugh, III
..... Evanston
Huff, Emorie Cannon.....Evanston
Irwin, Emily .....Chicago
Irwin, Louise .....Chicago
Jackson, Elizabeth .....Evanston
Jahn, Charlotte Josephine..Evanston
Jonas, Hope .....Chicago
Jonas, Lillian .....Chicago
Jones, Alene .....Evanston
Jones, Edward .....Evanston
Keller, Paul .....Evanston
Kelsey, Laura .....Evanston
Kelsey, Lila .....Evanston
Kingsley, Frances Josephine.
.....Evanston
Kinney, Frederick Cleveland.
.....Evanston

Lightheart, Elva Bernice...Evanston
La Londe, Clarabelle.....Evanston
La Londe, William.....Evanston
Lilienfield, Virginia .....Wilmette
Lundstrom, Carl .....Evanston
Marks, Margit .....Kenilworth
Marshall, Alfred .....Evanston
Markle, Genevieve .....Evanston
McCane, Beulah Esther....Evanston
McCarthy, Janet .....Evanston
McCarthy, Lucy .....Evanston
McCulloch, Hathorn Waugh..
..... Evanston
McKinnie, Elinor .....Evanston
Metz, Dorothy .....Evanston
Montgomery, John Mead...Evanston
Nichols, Sibyl Viola.....Evanston
Olson, Emily .....Evanston
Osborne, Junior .....Evanston
Parker, Genevieve Anna...Evanston
Parker, James Beck.....Evanston
Pearson, Dorothy Pearl....Evanston
Pearson, Joseph Allen.....Evanston
Poor, Barbara .....Evanston
Price, Edward .....Evanston
Putnam, Marion .....Evanston
Randolph, Shirley .....Evanston
Rew, Ada Katharine.....Evanston
Robinson, Grace Sutherland..
..... Evanston
Roesler, Irving Carl.....Chicago
Rosendahl, Eleanor Violet..Evanston
Rosendahl, Marie .....Evanston
Sawin, Benjamin Franklin, III
..... Evanston
Schermerhorn, Richard Alonzo
..... Evanston
Scheurmann, Alice .....Evanston
Scheurmann, Helen Minna.Evanston
Schofield, Edna Marie.....Chicago
Schofield, Margaret .....Chicago
Schofield, Philip .....Chicago
Schoenthaler, Ruth Isabel..Evanston
Smith, Herbert Lawrence..Evanston
Smith, Louise J.....Evanston
Stewart, Gerald Vernon...Evanston
Torcon, Myrtle Elizabeth..Evanston
Underwood, Josephine Cronk-
hite .....Evanston
Vaughan, Gordon Miller...Evanston
Wagner, Leslie .....Evanston
Walsh, Tilden .....Evanston
Wilcoxon, Elizabeth .....Evanston
Woodington, Doris Annie..Evanston
Worstall, Marian .....Evanston

## Summer School of 1915

REGULAR COURSE STUDENTS

Anderson, Gladys.....Evanston
Baker, Gola Floy.....Chicago
Brown, Ruth Lillian.....
.....E. Las Vegas, N. Mex.
Burrell, Edith Marian.....Freeport
Byxbee, Beatrice.....Evanston
Cedargreen, Mae Elvera....
.....Clinton, Iowa
Chapman, Luella Jannett....
.....Ft. Atkinson, Wis.
Clarke, Ruth.....Evanston
Cowan, Claribel Hope.....
.....Windom, Minn.
Dahlquist, Esther Alfrida....
.....St. Paul, Minn.
Feiler, June.....Evanston
Frazier, Leota Marie.....Savanna
Gardner, Wilhelmina Phyllis
.....Chicago
Gates, Marian Ethel.....Galesburg
Goodall, Violet White.....
.....Savannah, Ga.
Hadley, Ethel Webster..Kenilworth
Hart, Mary Elizabeth.....Chicago
Higgins, Mabelle Alice.....
.....Hubbard Woods
Hillyard, Alexander Reid....
.....Kansas City, Mo.
Hogan, Constance Elise.....
.....McLeansboro
Hoover, Annie Marie.Pickens, Miss.
Hughes, Ethel.....Haynes, Ark.
Hughes, Nina Jane....Haynes, Ark.
James, Ada Lorene.....
.....Breckenridge, Minn.
Leedy, Camille.....Plattsburg, Mo.
McInerny, Winifred.....
.....Grand Rapids, Mich.

Ollendorf, Inez Edna.....Chicago
Pehrson, Laura.....Tracy, Minn.
Randall, Mae Angeline.....
.....Grinnell, Iowa
Richman, Luther Anton..Tipton, Ind.
Roemer, Bernice Marion..Waukegan
Saurer, Harold Dale.....Evanston
Schoede, Naomi.....Concordia, Mo.
Sirdefield, Ida Elizabeth....
.....Kent, Ohio
Sirdefield, Myrtle May.....
.....Kenmore, Ohio
Smith, Mildred Evis..Superior, Wis.
Southward, Grace Elva..Kenilworth
Stephens, John W...Lansing, Mich.
Zittleman, Agnes Malinda....
.....Menomonie, Wis.

SPECIAL STUDENTS

Auld, Matthew..Fort Collins, Colo.
Berrie, Ella.....Evanston
Bradley, Mida Elizabeth.Leon, Iowa
Brister, Cordie Amanda.....
.....Bogue Chitto, Miss.
Brown, Anna Gertrude...Monmouth
Buckley, Dorothy Bernardine
.....Evanston
Burke, Lizzie Jones...Houston, Tex.
Carter, Helen Hyde.....Chicago
Chaney, Nernie.....Guffey, Tex.
Clapper, Elsie May.Monticello, Ind.
Cole, Edna Lavina....Tracy, Minn.
Crane, Ronald Salmon....Evanston
Crofford, Lucy Minor.....
.....Covington, Tenn.
Donaldson, Mabel.....Glen View
Draper, Muriel.....Waterloo, Iowa
Eddy, Harriet Lillian.....Evanston
Erickson, Ruth Louise.....Evanston
Erlewein, Perdita.....Chicago
Evans, Edna Estell.....
.....Salt Lake City, Utah
Farrar, Marion.....Earlville
Fisher, Isaac James.Tehuacana, Tex.
Freeland, Willa Sethma....Danville
Frenzel, Mary Elva.....
.....Fort Benton, Mont.
Galitz, Orian A.....Wilmette
Garnett, Ida Drake.....Macon, Mo.
Gran, Esther Elizabeth.....
.....Wabasha, Minn.
Green, Emma Lenore.....
.....Missouri Valley, Iowa
Grey, Anne Barbara.....Evanston
Hatcher, Ruth.....Belton, Tex.
Holt, Gertrude.....Evanston
Hosking, Milton Edward..Evanston
Kiess, Mary.....Glencoe
Koerber, Barbara.....Winnetka
McCrary, Birdie.....Calvert, Tex.
McKay, Mary.....Red Oak, Iowa
Maltby, Dorothy Avery...Evanston
Meloney, Grace Beatrice.....
.....Marion, Iowa
Miller, Winifred Esther.....
.....Mondovi, Wis.
Moore, Caroline Daniels..Evanston
Nelson, Carl Oscar.....Provo, Utah
Norwood, Leah..Honey Grove, Tex.
Porter, Hugh Boring.....Evanston
Powell, Hazel Florence.....
.....Muskogee, Okla.
Powers, Katherine Myrtle....
.....Creston, Iowa
Riley, Dorothy.....Evanston
Ruegnitz, Rose Lena.....Evanston
Ruffin, Alta.....Carthage, Mo.
Sammons, Katherine R.....
.....Houston, Tex.
Shannon, Lucy Irwin.....
.....Nashville, Tenn.
Simpson, Jessie Claire..Albion, Neb.
Steinke, Florence Marguerite
.....Hayfield, Minn.
Taylor, Dorothy.....Evanston
Tolmie, Inez Ernestine.....
.....Nashville, Tenn.
Townsend, Willa Ann.....
.....Nashville, Tenn.
Voorhees, Imogen Southerland
.....Evanston
Watrous, Josephine.....Chicago
Wheeler, Mary Jane..Pontotoc, Miss.
Wilson, C. Gwenovere..Dallas, Tex.
Wolkos, Mildred.....Ringwood
Worsham, Mary Lavinia.....
.....Evansville, Ind.
Zimmerman, Stella Anne....Hadley

PREPARATORY DEPARTMENT AND CHILDREN'S CLASSES

Adams, Dorothy .....Evanston
Atwater, Brewster .....Evanston
Baird, Orville .....Evanston
Bradley, Francis .....Wilmette
Bunten, Isabel .....Evanston
Copper, Marion Barrett...Evanston
Crane, William Piers, Jr..Evanston
Hinde, Hubbard Kavanaugh III .....Evanston
Jackson, Elizabeth .....Evanston
Jahn, Charlotte .....Evanston
Jones, Alene .....Evanston
Jones, Wayne Van Leer....Evanston
Madsen, Dorothy Maude..Winnetka
Markle, Genevieve .....Evanston
McCarthy, Lucy .....Evanston
MacNaughton, Laura Bell.Evanston
Poor, Barbara .....Evanston
Schnath, Dorothy Eleanor..Evanston
Smith, Herbert Lawrence..Evanston
Tobin, Alice Rossmond:...Evanston
Wilcoxon, Elizabeth .....Evanston
Woodworth, Alice S.....Chicago
Worstall, Marian .....Evanston

# Appendix

PROGRAM OF THE EIGHTH FESTIVAL OF THE CHICAGO NORTH SHORE FESTIVAL ASSOCIATION, MAY, 1916

FIRST CONCERT

"The Damnation of Faust".....Berlioz

Monday, May 29, 1916, 8:15 p. m.
Conductor—Mr. Lutkin

SOLOISTS

Mabel Sharp Herdien.....Soprano
Morgan Kingston .....Tenor
Henri Scott .....Baritone
Burton Thatcher .....Bass

The A Cappella Choir.
Festival Chorus of 600 Singers.
The Chicago Symphony Orchestra.

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SECOND CONCERT
ARTISTS' NIGHT
Tuesday, May 30, 8:15 p. m.
Conductors—Mr. Stock and Mr. Oldberg

SOLOISTS

Mischa Elman .....Violinist
Helen Stanley .....Soprano

The Chicago Symphony Orchestra

Overture—"Jubilee" .....Weber
(On signal from conductor the audience is requested to rise and sing "America" at close of overture)
Aria—"In Quali Excessi," from "Don Giovanni".....Mozart
Miss Stanley
Adagio Cantabile, from Symphony No. 2, Opus 34.....Arne Oldberg
Concerto for Violin, E Minor, Opus 64.....Mendelssohn-Bartholdy
Allegro molto appassionato. Andante. Allegro non troppo —Allegro molto vivace
Mr. Elman

INTERMISSION (Fifteen Minutes)

Jewel Song From "Faust".....Gounod
Miss Stanley
Suite for Orchestra, Opus 19.....Dohnányi
Andante con Variazioni. Scherzo. Romanza. Rondo.
Introduction and Rondo Capriccioso for Violin and Orchestra, Opus 18....Saint-Saëns
Mr. Elman
"The Star Spangled Banner" (Memorial Day)

THIRD CONCERT
Thursday, June 1, 1916, 8:15 p. m.
Conductors—Mr. Lutkin and Mr. Stock

SOLOISTS

Alice Nielsen ..... Soprano
Clarence Whitehill ..... Baritone
Arne Oldberg ..... Pianist

Festival Chorus of 600 Singers.
Young Ladies' Chorus of 300 Voices.
The Chicago Symphony Orchestra.
The A Cappella Choir.

PROGRAM

Overture to "Fidelio" ..... Beethoven
Arias—(a) "Vedrai Carino," from "Don Giovanni" ..... Mozart
(b) "Deh vieni," from "The Marriage of Figaro" ..... Mozart
Miss Nielsen
Largo from "The New World" Symphony, Opus 95 ..... Dvorak

INTERMISSION (Fifteen Minutes)

"La Vita Nuova" ("The New Life") ..... Wolf-Ferrari

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FOURTH CONCERT
CHILDREN'S CONCERT
Saturday, June 3, 1916, 2:15 p. m.
Conductors—Mr. Stock and Mr. McConathy

SOLOISTS

Edith Mason ..... Soprano
Reed Miller ..... Tenor

Children's Chorus of 1,500 Voices.
The Chicago Symphony Orchestra.

PROGRAM

Shakespeare Commemoration

Overture to "The Merry Wives of Windsor" ..... Nicolai
Children's Songs—
"Who Is Sylvia" ..... Schubert
"Where the Bee Sucks" ..... Arne
"Come Unto These Yellow Sands" ..... Purcell
"Hark, Hark the Lark" ..... Schubert
Aria—"Lo, Here the Gentle Lark" ..... Bishop
Miss Mason
Three Dances from Music to "Henry VIII" ..... German
Morris Dance. Shepherds' Dance. Torch Dance.
Duet—"Nuit d'Hyménée," from "Romeo and Juliet" ..... Gounod
Miss Mason and Mr. Miller

INTERMISSION (Fifteen Minutes)

Children's Cantata—"The Piper of Hamelin" ..... A. Cyril Graham
(Solo by Mr. Miller)
Aria—"Caro Nome," from "Rigoletto" ..... Verdi
Miss Mason
Irish Reel—"Molly on the Shore" ..... Grainger
"America"

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FIFTH CONCERT
OPERATIC NIGHT
Saturday, June 3, 1916, 8:15 p. m.
Conductors—Mr. Stock and Mr. Lutkin

SOLOISTS

Sophie Braslau ..... Contralto
Emilio de Gogorza ..... Baritone
Naomi Nazor ..... Soprano
Clare Livingstone Hansel ..... Contralto

Festival Chorus of 600 Singers.
Chicago Symphony Orchestra.
The A Cappella Choir.

PROGRAM

Overture—"In Spring Time," Opus 36 ..... Goldmark
Recitative and Aria—"De Noirs Pressentiments," from "Iphigénie en Tauride" .. Gluck
Mr. Gogorza
Scene and Aria—"Gerechter Gott," from "Rienzi" ..... Wagner
Miss Braslau
Chorus—"Joshua," with Soprano Obbligato ..... Moussorgsky

INTERMISSION (Fifteen Minutes)

Cantata for Women's Voices—"The Sea Fairies," with Soprano and Contralto Obbligatos ..... Mrs. H. H. A. Beach
Aria—"Promesse de Mon Avenir," from "Le Roi de Lahore" ..... Massenet
Mr. Gogorza
Symphonic Poem—"Finlandia," Opus 26, No. 7 ..... Sibelius
Aria—"My Heart Is Weary" ..... Thomas
Miss Braslau
English Folk Song—"I'm Seventeen Come Sunday" ..... Grainger
(For Chorus with Brass Band Accompaniment)

SOME OF THE PROGRAMS OF THE YEAR 1915-1916

ARTISTS' SERIES

MAY PETERSON, Soprano
The Accompaniments by Nina Shumway Knapp

Nina ..... Pergolesi
Se Florindo e Fedele ..... Scarlatti
Come, My Beloved (Atlanta) ..... Handel
Alleluja (Exultate) ..... Mozart
Ombre legere (Shadow Song, from "Dinorah") ..... Meyerbeer
O wusst ich doch den Weg zuruck ..... Brahms
Die Forelle ..... Schubert
Jasminenstrauch ..... Schumann
In Einem Garten ..... Erich Wolf
Keine Sorg um den Weg ..... Raff
Contemplation ..... Widor
Serenade Italienen ..... Chausson
Il pleut des petales de fleurs ..... Rhene-Baton
Aux temps des Fees ..... Koechlin
J'ai pleure en reve ..... Hue
Songs My Mother Taught Me ..... Dvorak
When I Bring You Colored Toys, My Child ..... Carpenter
Indian Lullaby (Wi-um) ..... Lieurance
To a Messenger ..... La Forge

CONSTANCE AND HENRY GIDEON of New York

Lecture Recital on "Songs of the Ghetto"

Songs of Childhood—
Hinter Yankele's Wigele ..... Folk Song
Polaiyu ..... Folk Song
Hob ich a por Ochsen ..... Folk Song
Af'n Pripitchok ..... M. Warshawsky
Ehder zu nehmen ..... Folk Song
Love Songs—
Wus-zhe wilstu ..... Folk Song
A Lied fun a Feigele ..... Folk Song
Soldier Songs—
Neben Wasser ..... Folk Song
Ach, nit gut ..... Folk Song
Songs of Joy and Humor—
Die M'sinke Oisgegeben ..... Folk Song
Nit kein Gebetene ..... Folk Song
Bei mein Rebben ..... Folk Song
Songs of Faith and Meditation—
Z'miros (Songs without words)
Oi, Brider, sog ..... Folk Song
Yom Kipur zu Minche ..... Henry Lefkowich

PASQUALE TALLARICO, Pianist

Bouree B minor ..... Bach-Saint-Saens
Le Coucou ..... Daquin
Nina ..... Pergolesi-Josefy

Variations C minor.....Beethoven
In der Nacht, Traumes Wirren.....Schumann
Nocturne F sharp, Ballade G minor.....Chopin
Sonata A major.....Chas. Wakefield Cadman
Risoluto e nobilmente
Andante con desiderio
Improvisation.....Arne Oldberg
Scherzo E flat.....Samuel Bollinger
Fairy Sketch.....Pasquale Tallarico
Gardins sous la Pluie.....Claude Debussy
Etude D flat, 12th Hungarian Rhapsodie.....Liszt

MISS IRMA SEYDEL, Violinist, of New York

Concerto No. 4, D minor.....Vieuxtemps
Air on the G String.....Bach
Gypsy Airs.....Sarasate
Rhapsodie Russe.....Sturkow-Ryder
Written for Miss Seydel
Ave Maria.....Schubert-Wilhelmj
Viennese Popular Song.....Kreisler
Jota Navarra.....Sarasate

MR. BRUNO STEINDEL, Violoncellist, of the Chicago Symphony Orchestra
Assisted by Mrs. Bruno Steindel, Pianist

Sonata, Op. 69.....Beethoven
Allegro ma non tanto.
Scherzo Allegro molto.
Adagio cantabile.
Allegro vivace.
Introduction and Andante.....Luebeck
Bourree.....Bach
Air.....Pergolese
Moment Musicale.....Schubert
Fantasie, Op. 17.....Servais
Harlequin, Gavotte in D, Spanish Dance, No. 5.....Popper

Four Chamber Music Recitals by the University String Quartette, consisting of Professor H. E. Knapp, first violin; L. R. Blackman, second violin; Alfred G. Wathall, viola; Day Williams, 'cello, as follows:

THE QUARTETTE, assisted by
CHARLES ELANDER, Violionist

String Quartette, Op. 59, No. 1 (Rasoumoffsky).....Beethoven
Quintette, Op. 111, for two violins, two violas and 'cello.....Brahms

THE QUARTETTE, assisted by
MRS. HAROLD KNAPP, Pianist
CHARLES ELANDER, Violist

Quintette, No. IV, for two violins, two violas and 'cello.....Mozart
Sonata for Viola and Piano, C minor.....York Bowen
Adagio, from Quintette Op. 111, for two violins, two violas and 'cello.....Brahms

THE QUARTETTE, assisted by
CARL M. BEECHER, Pianist

String Quartette in E flat, No. 14.....Mozart
Piano Quartette, G minor, for violin, viola, 'cello and piano.....Mozart

THE QUARTETTE, assisted by
HOWARD HAROLD HANSON, Pianist

String Quartette, A minor, Op. 51, No. 2.....Brahms
Etude, C sharp minor, Op. 25, No. 7, transcribed for Quartette by Franchomme..Chopin
Quintette, in F minor, for string quartette and piano.....Howard Harold Hanson

This quintette presented by Mr. Hanson as his thesis for the degree of Bachelor of Music.

## FACULTY RECITALS

### JOHN DOANE, Organist

Variations de Concert ..... Joseph Bonnet
Sonata, A minor ..... William Faulkes
Reverie ..... Guiseppe Ferrata
Cappricio ..... Edmond Lemaigre
Sposalizio ..... Liszt
Prelude and Fugue, E minor (Lesser) ..... Bach
Angel Scene, from "Haensel und Gretel" ..... Humperdinck
Caprice ..... Wostenholme
Romance, D flat ..... Sibelius
Caprice (The Brook) ..... Gaston M. Dethier

### JOHN DOANE, Organist

Rhapsody ..... Rosseter G. Cole
Melody in E ..... Rachmaninoff
Menuet ..... Debussy
Marche Funebre et Chant Seraphique ..... Guilmant
Sonata, A minor ..... William Faulkes
Harmonies du Soir ..... Karg-Elert
Con Grazia ..... Geo. W. Andrews
Concert Overture, E flat ..... Carleton Henry Bullis

### MENA C. PFIRSHING

Lecture Recital—"An Appreciation of Russian Lyrics and Folk Songs," assisted by
DAVID JACOBS, Violinist, and
CHARLES M. DENNIS, Baritone

Canzonetta ..... Tschaikowsky

Mr. Jacobs

The Nightingale and the Rose ..... Kolzoff-Rubinstein
Heard Ye His Voice ..... Puschkin-Rubinstein
Yearnings ..... Lermontoff-Rubinstein

Mr. Dennis

White Russian Folk Song ..... G. A. Grant-Schaefer

Mr. Dennis
Translation by Mrs. Pfirshing

Orientale ..... Cesar Cui

Mr. Jacobs

### MISS ERMA HOAG, Soprano

The Accompaniments by Mrs. Nina Shumway Knapp (of the Faculty)

I

Romanza—Quando a Te Lieta (from "Faust") ..... Gounod

II

Romance (Bourget) ..... Debussy
Au Printemps ..... Gounod
D'une Prison (Verlaine) ..... Hahn
Two Old French Game Songs (by request)
(1) Sur le Pont d'Avignon
(2) Il etait une bergere

III

Depuis le jour (from "Louise") ..... Charpentier

IV

O wusst ich doch den Weg zuruck (Groth) }
Minnelied (Holty) } ..... Brahms
Nur wer die Sehnsucht kennt (Goethe) }
Was Nun? (Gumbert) } ..... Tschaikowsky

V

Waltz Song (from "Romeo et Juliette") ..... Gounod

VI

Doris (Munby) ..... Nevin
Violin—Miss Julia Marshall (of the Faculty)
Cello—Miss Kathryn Harris
An Irish Folk Song (Gilbert Parker) ..... Foote
Violin obbligato (Miss Marshall)
The Enchanted Forest (Teschemacher) ..... Phillips
A Pastorale (from "Rosalinda") ..... Veracini
Ole March Win' (Hazzard) ..... Hazzard
A Birthday (Rossetti) ..... Cowen

CLARE LIVINGSTON HANSEL, Contralto
Assisted by
MISS JULIA MARSHALL, Violinist
(of the Faculty)
The Accompaniments by Professor Grant-Schaefer

Spring (Felix Dann) ..... Hildach
Sacrament (Elizabeth Jacobi) ..... McDermid
When I Bring to You Coloured Toys (Rabindranath Tagore) ..... Carpenter
The Sleep that Flits on Baby's Eyes (Rabindranath Tagore) ..... Carpenter
Call Me No More (Eberhart) ..... Cadman
Der Erlkoenig (J. W. von Goethe) ..... Schubert
Le Miroir (Haraucourt) ..... Ferrata
Habanera (from "Carmen") ..... Bizet
Seguedille (from "Carmen") ..... Bizet
Rigaudon ..... Monsigny
Serenade Espagnole ..... Chaminade-Kreisler
Wiegenlied ..... Reger
Capriccio ..... Reger

(The Accompaniments by Miss Mary Marshall)

Lights of Home (A. Noyes) ..... C. Linn Seiler
Cycle—A Woman's Last Word (Robert Browning) ..... Dichmont
I—Let's Contend No More
II—What so Wild
III—Be a God and Hold Me
A Country Idyl—MSS ..... Herbert Hyde
A Bag of Whistles (O'Brien) ..... Bainbridge Crist

JOHN DOANE, Organist
Assisted by
MRS. LLORA WITHERS BIGGS, Soprano

Overture, F minor ..... Lemare
Gavotte ..... Debat Ponson
Depuis le jour (from "Louise") ..... Charpentier
Day is Done ..... Margaret Ruthven Lang
Spring's Singing ..... Alexander MacFadyen
Sonata, F sharp minor, No. V ..... Rheinberger
Prelude and Fugue, A minor ..... Bach
Liebestod ("Tristan and Isolde") ..... Wagner
Melodie Plaintive ..... Guiseppe Ferrata
Scherzino ..... Guiseppe Ferrata
Fantasie and Fugue on B-A-C-H ..... Liszt

ALUMNI RECITALS

CHARLES MERWIN HOWE, Pianist
(Of the Class of 1914)

Fantasy, Op. 17 ..... Schumann
Canzonetta, Op. 30 ..... Oldberg
Arabesque, Op. 31 ..... Oldberg
Magic Fire Music ..... Wagner-Brassin
Isolde's Liebestod ..... Wagner-Liszt
Concerto, G minor, Op. 17 ..... Oldberg

STANLEY A. MARTIN, Organist
(Of the Class of 1915)
Assisted by HAROLD D. SAURER, Baritone (of the Senior Class)

Sonata, E minor ..... Jas. H. Rogers
Recit.—Thus Saith the Lord
Aria—But Who May Abide the Day of His Coming ..... Handel
Spring Song ..... Will C. MacFarlane
In Summer ..... Chas. A. Stebbins
Toccata, C minor—Adagio ..... Bach
Creation's Hymn ..... Beethoven
Now Sleeps the Crimson Petal ..... Quilter
Pilgrim's Song ..... Tschaikowsky
Clair de Lune ..... Karg-Elert
Fanfare D'Orgue ..... Harry Rowe Shelley

CHARLES MERWIN HOWE, Pianist
(Of the Class of 1914)

Symphonic Etudes (Theme and Variations).....Schumann
Menuet (from Second Symphony)
Capriccio, Op. 76 .....Brahms
Ballade No. III, in A flat
Etude, Op. 10, No. 6
Etude, Op. 25, No. 7 .....Chopin
Polonaise, Op. 53 in A flat

CHARLES EDWIN LUTTON, Bass-Baritone
(Of the Class of 1912)
Recital of Old and Modern Irish Songs

OLD IRISH

Oh Had We Some Bright Little Isle (Thomas Moore)
One Morn When Mists Did Gather (trans. from Irish by Edw. Walsh)
Would God I Were the Tender Apple Blossom (Katherine Tynan). Irish air from County Derry
Kitty, My Love, Will You Marry Me? (Traditional)
I've a Secret to Tell Thee (Thomas Moore)
The Next Market Day (fragment of Tyrome ballad)
I Know Where I'm Goin' (old song)
I Wish I Had the Shepherd's Lamb (trans. from original Gaelic of Connacht)
Down by the Sally Gardens (Yeats)
A Ballynure Ballad (fragment of an old ballad)
The Stuttering Lovers (words traditional)
The Irish Colonel (Conan Doyle)

MODERN IRISH

When Childer Plays (T. E. Brown).....Davies
Supposin' (O'Reilly).....Trevalsa
Irish Names (Ludlow).....Hilton Turvey
Katie's Answer (Fowle).....Mark Andrew
My Little Woman (Stanton).....Grant-Schaefer
Her Name (Mulock) MSS.....Wathall
A Short Cut (O'Reilly).....Trotere
The Recruit—Recitative (R. W. Chambers).....Chadwick

MR. CHARLES MASCHAL DENNIS, Baritone
(Of the Class of 1915)
Assisted by
MISS BERTHA HARBAUGH, Pianist
(Of the Class of 1915)

Song Cycle, Eliland (Karl Stieler).....Von Fielitz
1—Stilles Leid (Silent Woe)
2—Frauenworth
3—Rosenzweige (Sprays of Roses)
4—Heimliche Grusse (Secret Greetings)
5—Am Strand (On the Strand)
6—Kinderstimmen (Child-voices)
7—Mondnacht (Moonlight)
8—Anathema
9—Ergebung (Resignation)
Impromptu F sharp.....Chopin
Nocturne, E minor.....Chopin
Si oiseau j'etais.....Henselt
Ferry Ahoy (Harris).....Brewer
Love is a Bubble (Hobbes).....Allitsen
The Sea (Wordsworth).....Grant-Schaefer
Study, D flat.....Liszt
Aeolus.....Gernsheim
Reverie.....Strauss
Danse Negre.....Cyril Scott
A Venezuelan Guerilla Song (Bierstadt).....Seiler
Danny Deever (Kipling).....Damrosch
The Corporal's Ditty (Barron).....Squire
The Young Warrior (Johnson).....Burleigh

MARY MULFINGER HENKE, Contralto
(Of the Class of 1910)
Assisted by MR. DWIGHT DEFTY, Cellist
The Accompaniments by Professor Grant-Schaefer

Widmung (Wolfgang Mueller)
Aus meinen grossen Schmerzen (Heine)
Es hat die Rose sich beklagt (von Bodenstedt)
Er ist gekommen (Rueckert) ..... Franz
Liebes Ode (Hartleben) ..... Hartleb
Sehnsucht (Lenau) ..... Castello
Licht (Englesberg) ..... Sinding
Aria—Schwer liegt auf dem Herzen ("Nadeshda") ..... Goring-Thomas
Cantilena ..... Goltermann
Scherzo ..... Dittersdorf
Serenade ..... Popper

Accompanied by Mr. Leon Beery

I Once Loved a Boy (Old Irish street song) ..... Needham
An Irish Love Song ..... Lang
My Dear Soul (May Byron) (in Wessex dialect) ..... Sanderson
The Sea (Wordsworth) ..... Grant-Schaefer
Love in the Southland (Canfield) ..... Canfield
Wind Song (Fisher) ..... Rogers
A Sea Drift (Bliss Carmen) ..... Brander
Big Lady Moon (Easmon) ..... Coleridge-Taylor
Dream o'Day Jill (Taylor) ..... German

CONCERT BY THE RUSSIAN CATHEDRAL CHOIR
From the Cathedral of St. Nicholas, New York City
Conductor, Ivan T. Gorokhoff, of Moscow
By the Courtesy of the Most Reverend Evodkim, Archbishop of Aleutia and North America, and of Mr. Charles R. Crane. Given at St. Luke's Church, Evanston, Wednesday, May 3, 1916

PROGRAM

Christ Is Risen ..... Plain Chant
Blessed Is the Man ..... P. Tschaikovsky
This Is the Day Which the Lord Hath Made ..... S. Smolensky
The Angel Cried . . . and Shine, Shine O New Jerusalem ..... N. Tolstyakoff
A Mercy of Peace: We Praise Thee ..... Viktor Kalinnikoff
After That Thou Hast Fallen Asleep ..... I. Gorokhoff
The Creed ..... A. Gretchaninoff
The Judgment Day ..... A. Arkhangelsky
Christ Is Risen ..... Plain Chant
Bless the Lord, O My Soul ..... P. Tchesnokoff
The Cherubic Hymn ..... P. Tchesnokoff
My Soul Shall Exult in the Lord ..... M. Balakireff
O, Only Begotten Son ..... S. Rakmaninoff
Meet Is It ..... V. Tcherepnin
Praise Ye the Name of the Lord ..... A. Kastalsky
Lord, Have Mercy ..... An Ancient Chant
Lord, Have Mercy ..... G. Lvovsky

CONCERTS BY THE SCHOOL OF MUSIC SYMPHONY ORCHESTRA
Eighty-five players, under the direction of
PROFESSOR HAROLD E. KNAPP

FRIDAY EVENING, DECEMBER 17, 1915, AT THE GYMNASIUM

Overture—"In Der Natur," Op. 91 ..... Dvorak
Symphony, C major, "Jupiter" ..... Mozart
Mock Morris—Dance for String Orchestra ..... Percy Aldridge Grainger
Orchestra Suite No. 1—"L'Arlesienne" ..... Bizet
Academic Festival Overture

THURSDAY EVENING, MARCH 23, 1916, AT THE GYMNASIUM
THE ORCHESTRA, assisted by
MISS LEITA MURDOCK, Violinist
(Of the Class of 1910)

Symphony No. 5, Op. 95, "From the New World" ..... Dvorak
"Molly on the Shore," Irish Reel for Full Band ..... Grainger
Symphonie Espagnole, for Violin and Orchestra, Op. 21 ..... Lalo
Overture to "Tannhaeuser" ..... Wagner

## CONCERT BY THE A CAPPELLA CHOIR

Thirty Voices, under the direction of
PETER CHRISTIAN LUTKIN, Dean

Assisted by

MRS. ODILE GODDARD FROST, Organist (of the Faculty)
and DAVID JACOBS, Violinist (of the Senior Class)

| Sopranos | Altos |
|---|---|
| Amy Barnes | Florence Butterworth |
| Selma Foberg | Mabel Hanson |
| Erma Hoag | Winifred Hayes |
| Katherine Kneeshaw | Elizabeth Jones |
| Luella Pierce | Luella Rime |
| Irma Redfield | Elthea Snider |
| Dorothy Snavely | Lois Thorne |
| Ottilie Weintz | Martha Towner |
| Helen Whiteside | |
| Myra Wright | |

| Tenors | Basses |
|---|---|
| Herman Ashbaucher | Ivan Benner |
| Leon Beery | Charles Dennis |
| Glenn Chamberlain | Reid Hillyard |
| Emory Criswell | Robert Long |
| Wallace La Violette | Harold Saurer |
| Chesla White | Howard Smith |

### PROGRAM

University Hymn, "Quaecumque Sunt Vera".....Haydn

Motettes—
Lo, How a Rose e'er Blooming.....Michael Praetorius (1553-1611)
Born Today—Motette in five parts.....Jan Pieter Sweelinck (1562-1621)
Tenebrae factae sunt.....Palestrina (1524-94)

Organ, Fugue, Psalm xciv.....Reubke
("O Lord God, to whom vengeance belongeth, show Thyself")

Motettes—
Christ Jesus in the Garden.....Woyrsch
O Heavenly Child.....Woyrsch
What Christ Said.....P. C. Lutkin
Solo—Mr. Charles M. Dennis

Violin—
Romance in F major.....Beethoven

Part Songs—
Full Fathom Five.....Charles Wood
Robin Loves Me.....A. de la Hale (1242-1287)
Sunrise.....S. J. Taneyeff

Organ—
Theme and Variations, Op. 19, No. 6.....Tschaikowski
(Transcribed for the organ by Mrs. Frost)

Part Songs—
Farmer, What's That in Your Bag?.....Orlando di Lasso (1520-1594)
Volga Boat Song } .....Russian Folk Songs arranged by A. T. Rubetz
In the Fields }

Organ—
Humoresque.....Tschaikowski
Adagio Melancolico (Marchen Bilder, Op. 113, No. 4).....Schumann
Hungarian Dance, No. 7.....Brahms

Part Songs—
Dalekarlien Dance.....Swedish Folk Song
Come, Dorothy, Come.....Swabian Folk Song
Cargoes.....P. C. Lutkin

## GRADUATING CONCERT OF THE SENIOR CLASS

Thursday evening, June 8th, 1916

At Festival Hall, University Gymnasium

The Accompaniments by the School of Music Symphony Orchestra of Seventy Players

PROFESSOR HAROLD E. KNAPP, Conductor

### PROGRAM

Vorspiel, Die Meistersinger.....Wagner
School of Music Symphony Orchestra

Recitative—"Thus saith the Lord of Hosts"
Aria—"But who may abide the day of His Coming".....Handel
Harold Dale Saurer

Double Fugue, for two pianos.....Howard Harold Hanson
Howard Harold Hanson and Carl M. Beecher (of the Faculty)

Violin Concerto, Op. 50.....Kauffman
II. Andante
David Jacobs

Piano Concerto, A minor, Op. 54.....Schumann
II. Intermezzo
III. Allegro vivace
Muriel Rosmond Abel

Aria, from Tosca—"Vissi d'arte".....Puccini
Luella Chapman Pierce

Concerto for Piano, F minor, Op. 21.....Chopin
I. Maestoso
Mark Ernest Wessel

Introduction and Rondo Capriccioso, for Violin and Orchestra, Op. 28.....Saint-Saens
Marie Bianca Marvin

Piano Concerto, Op. 23.....Tschaikowsky
II. Andantino simplice
III. Allegro con fuoco
Frances Elizabeth Maze

## THE SENIOR CLASS OF 1916

Diploma Conferring the Degree of Bachelor of Music

Howard Harold Hanson.....Wahoo, Neb.

Diplomas Conferring the Degree of Graduate in Music
(Four Years)

Muriel Rosmond Abel.....Montesano, Wash.
Bernice Lorena Austin.....Chicago, Ill.
Mildred Eberhart.....La Crosse, Wis.
Gwendolyn Farmer.....Vandalia, Ill.
Mildred Claudine Lynch.....Canton, Ill.
Marie Bianca Marvin.....Evanston, Ill.
Frances Elizabeth Maze.....Peru, Ill.
Luella Chapman Pierce.....Fort Atkinson, Wis.
Luella Christina Rime.....Dell Rapids, S. Dak.
Harold Dale Saurer.....Markle, Ind.
Albert Johann Strohm.....Chicago, Ill.
Doris Trafford.....Chicago, Ill.
Mark Ernest Wessel.....Coldwater, Mich.

Diplomas for Proficiency in Music
(Four Years)

Leon Leonard Iltis.....Duluth, Minn.
David Jacobs.....St. Louis, Mo.

## GRADUATES IN PUBLIC SCHOOL MUSIC METHODS
(Two Years)

Johanna Amelia Aeilts.....Little Rock, Iowa
Bessie Mae Andrew.....Inwood, Iowa
Alma Baier.....St. Louis, Mo.
Josephine Barker.....Delavan, Wis.
Leon Felix Beery.....Elgin, Ill.
Florence Cooper Best.....Ironwood, Mich.
Margaret Whyte Blake.....Chicago, Ill.
Lenore Grace Boody.....Des Moines, Iowa
Lina Amanda Brumund.....Joliet, Ill.
Helen Hyde Carter.....Rogers Park, Chicago
Mabel Cramblet.....Muskegon Heights, Mich.
Julia Esther Crane.....Burlington Junction, Mo.
Mildred Catherine Cunningham.....Cambria, Wis.
Josephine Frances Dealy.....Emmetsburg, Iowa
Charles Maschal Dennis.....Mahanoy City, Pa.
Clarissa Arah Dunham.....Waupun, Wis.
Gail Irene Ericson.....Lead, S. Dak.
Gwendolyn Farmer.....Vandalia, Ill.
Annette Frazier.....Winona Lake, Ind.
Mary-Ferne Gillogly.....Newman, Ill.
Frances Jeanette Hadcock.....Stevens Point, Wis.
Mabel Grace Hanson.....Fertile, Minn.
Kathryn Harris.....Pembina, N. Dak.
Fannie Grace Heisinger.....Oshkosh, Wis.
Clara Herz.....Chicago
Constance Elise Hogan.....McLeansboro, Ill.
Katherine Amelia Kneeshaw.....Pembina, N. Dak.
Adaline Abbie Krippene.....Oshkosh, Wis.
Anna Kyle.....Havana, Ill.
Esther Jane La Rash.....Moline, Ill.
Alice Elizabeth Maxwell.....Arlington, S. Dak.
Frances Neff Miller.....Groton, S. Dak.
Harriet Virginia Olsen.....Chicago, Ill.
Luther Anton Richman.....Tipton, Ind.
Carrie Cordelia Schantz.....Wayland, Iowa
Norma Meyer Schuh.....Milwaukee, Wis.
Dorothy Frances Snavely.....Ironwood, Mich.
Grace Emma Spicer.....Marseilles, Ill.
Adaline Adams Thatcher.....Grand Rapids, Mich.
Cecilie Elizabeth Turek.....Chicago, Ill.
Florence Helen Tyden.....Evanston, Ill.
Winifred Dell Willoughby.....East St. Louis, Ill.
Lucile Ena Wolf.....Kankakee, Ill.
Gladys Marie Zink.....Grand Rapids, Mich.

## CERTIFICATE IN NORMAL PIANO METHODS
(Three Years)

Henrietta Hauenstein.....New Ulm, Minn.

## CERTIFICATE IN PUBLIC SCHOOL MUSIC METHODS
(Two Years)

Amy Lucile Barnes.....Redwood Falls, Minn.

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